BRISTOL ART GALLERY AND MUSEUM OF ANTIQUITIES

J. W. Arrowsmith, Bristol

PRICE TWOPENCE.

2nd EDITION.

CITY AND COUNTY OF BRISTOL.

Catalogue of the Second Loan Collection of Pictures,

and those forming the

Permanent Collection.

Held in the

BRISTOL ART GALLERY,

July 22nd to Dec. 30th,

1905.

COMPILED BY RICHARD QUICK, SUPERINTENDENT.

BRISTOL:

J. W. ARROWSMITH, PRINTER, 11 QUAY STREET.

1905.

"Painting or Art generally, as such, with all its technicalities, difficulties and particular ends, is nothing but a noble and expressive language, invaluable as the vehicle of thought."

"The word Truth as applied to Art, signifies the faithful statement, either to the mind or senses, of any fact in nature."

JOHN RUSKIN.

Museum and Art Gallery Committee.

THE LORD MAYOR.

Alderman W. R. BARKER, *Chairman.*

Alderman J. FULLER EBERLE, *Vice-Chairman.*

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Mr. WILLIAM JONES.

Mr. CHARLES NEWTH.

ASSISTED BY ADVISORY COMMITTEES.

Superintendent of the Art Gallery and Antiquities:

Mr. RICHARD QUICK.

Note on the Past and Present Exhibitions.

THE first Loan Exhibition of Pictures and other Works of Art was opened to the public on the 20th day of February, 1905, and remained open till the 24th day of June, a little over four months. During that time the Galleries were visited by 289,129 persons. The value of such an institution to Bristol has thus been demonstrated from the outset, and it is impossible to estimate the amount of pleasure of the purest kind that has thus been shared by all classes of the community. It is to the Committee, and will be to all concerned, a matter of gratification to find that their utmost expectations have been so far exceeded.

With regard to this second Exhibition, it will be seen that some of the pictures which were originally lent have been generously presented, and have therefore found in the Gallery a permanent home. Others, which might have been claimed by their owners at the close of the recent Exhibition, have been kindly allowed to remain for a further period. The newly-added loans are numerous and of the deepest interest. For instance, some of the pictures from the Council House, which many persons have heard about, and read about, but have never seen, are now, by the kindness of

the Lord Mayor and the Estates Committee, open to the inspection of all. In the same way a special exhibit of some of the treasures of Badminton House has been added to the collection; and the courtesy of His Grace the Duke of Beaufort, which has made these private treasures publicly available, will be widely appreciated. It will also be noted that Sir William H. Wills, to whose munificence we owe the gift of the building, has lent a series of valuable pictures for its adornment. At the opening ceremony the wish was expressed that some notable work by Professor Hubert von Herkomer, to whom we were so much indebted, might find a place on the walls. That wish had at the time been anticipated by Professor von Herkomer's gift of his own portrait of Sir Henry M. Stanley; and now a further example of his work is afforded by the loan of his famous picture, "The Guards Cheer!" The thought rises unbidden that this picture could not find a better *permanent* home than in our city, where some of the veterans of our army are so well cared for.

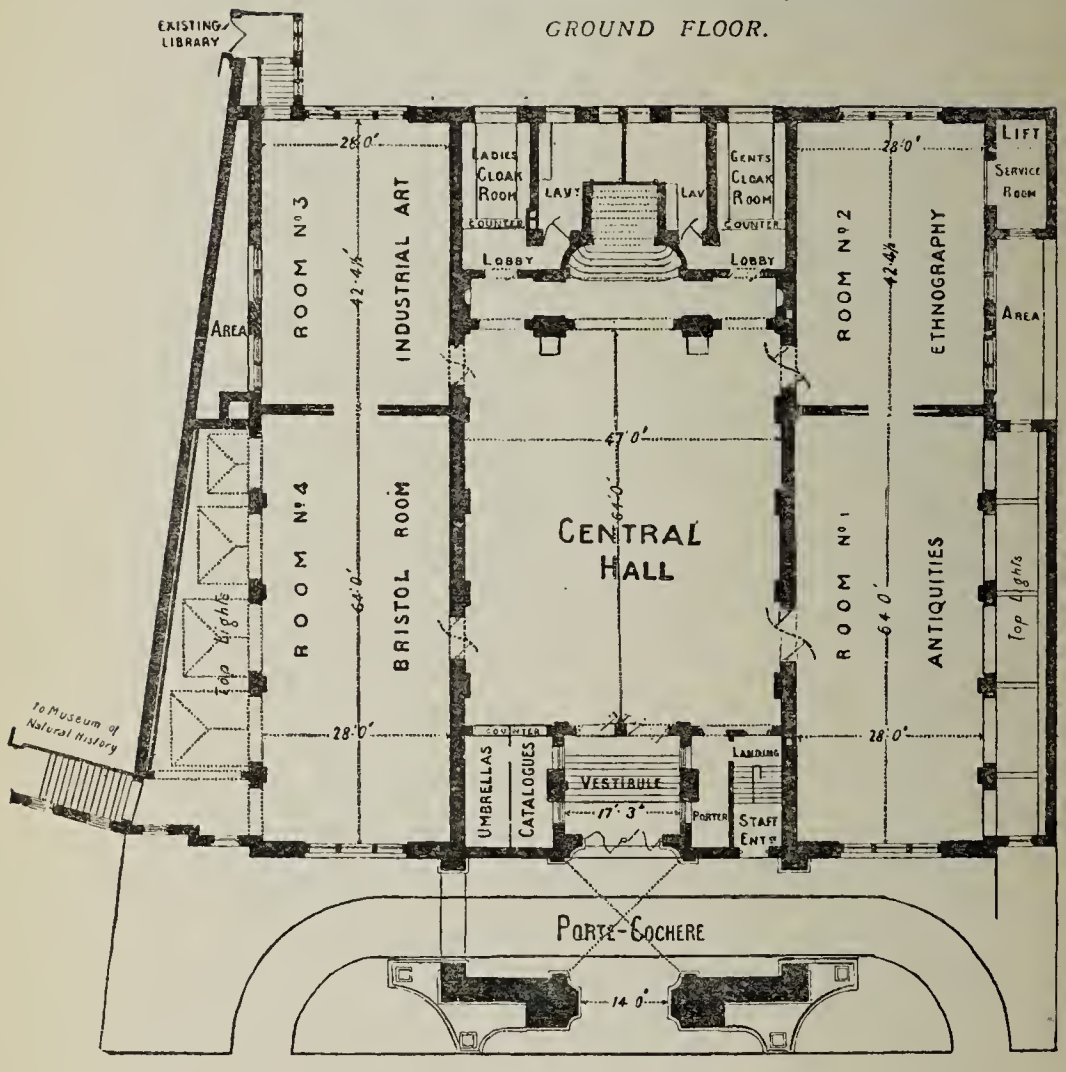
Numerous other pictures of the greatest interest, of diversified character, and with the foremost names attached to them, will be found upon the walls. These have been freely lent, chiefly by our fellow-citizens, who share with the Committee the desire to maintain the usefulness and popularity of our beautiful Art Gallery.

The Permanent Collection now numbers forty-eight Works of Art.

W. R. B.

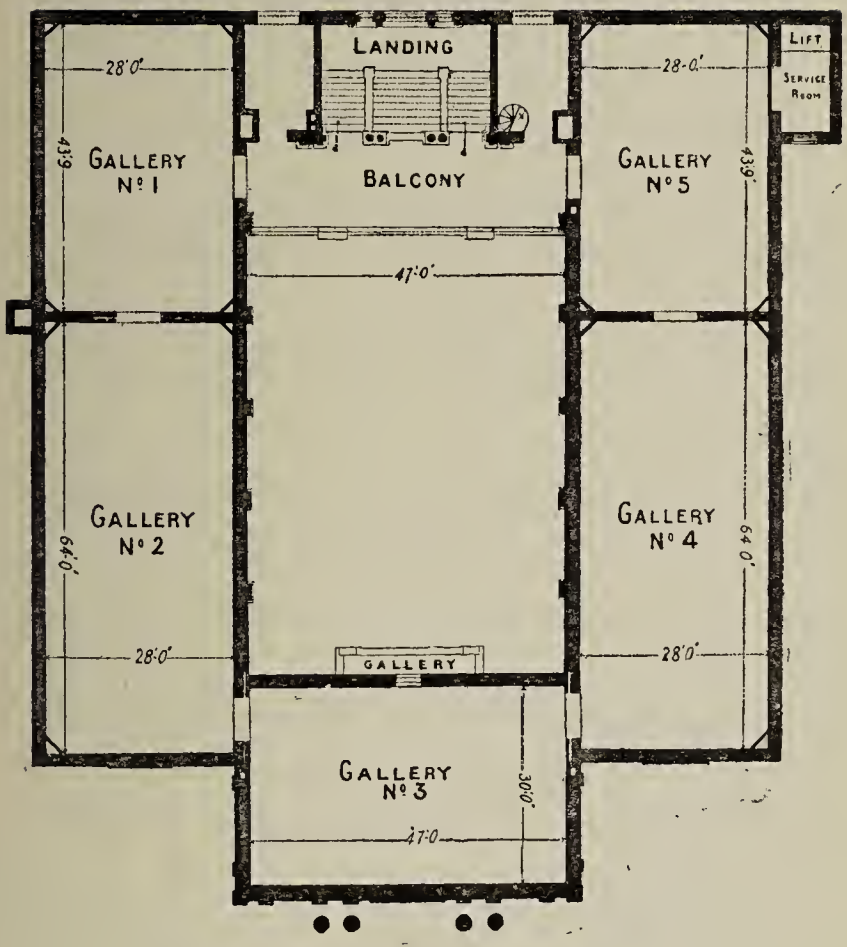
MUSEUM OF ANTIQUITIES.

GROUND FLOOR.



ART GALLERY.

FIRST FLOOR



Arrangements for Opening, &c.

The ***Art Gallery*** is open Free on Week-days as follows:—

MONDAY, TUESDAY, THURSDAY, and FRIDAY,
10.0 a.m. to 6.0 p.m.

WEDNESDAY and SATURDAY,
10.0 a.m. to 9.0 p.m.

BANK HOLIDAYS, 10.0 a.m. to 9.0 p.m.

Closed on
GOOD FRIDAY and CHRISTMAS DAY.

Also is open Free on the

First and Third SUNDAYS in each Month,
from 2.0 p.m. to 5.0 p.m.

Umbrellas, sticks, &c., must be left at the counter in the Central Hall.

The numbers of the pictures begin on the left-hand side of each gallery.

The pictures are arranged as follows:—

Gallery	No. I.	...	numbers	1	to	83
,,	No. II.	...	,,	84	to	143
,,	No. III.	...	,,	144	to	198
,,	No. IV.	...	,,	199	to	267
,,	No. V.	...	,,	268	to	323

The present Exhibition will close on December 30th, 1905.

GALLERY I.

Water-Colour Drawings.

1. OLD MILL AT CHAGFORD, DEVON.

By ROSA MÜLLER. 1891.
Lent by H. C. LAWRENCE, Esq.

2. MOUNTAIN SCENE, NORTH WALES.

By C. BRANWHITE. 1869.
Lent by Miss PHILLIPS.

3. VIEW OF MINEHEAD.

By GEORGE WOLFE.
Lent by HUBERT HICKMAN, Esq.

4. THE CLOISTERS, BRISTOL CATHEDRAL.

By L. A. HAPPERFIELD.

Lent by Miss Edith E. Orchard.

5. THE LAST DAYS OF H.M.S. "FORMIDABLE"—OFF PORTISHEAD.

By A. WILDE PARSONS. 1904.

Presented by Alderman J. F. Eberle.

"There's a far bell ringing
At the setting of the sun,
And a phantom voice is singing
Of the great days done."

6. SKETCH.

By W. L. LEITCH.

Lent by W. Frost, Esq.

WILLIAM LEIGHTON LEITCH was born at Glasgow in 1804. He started life in a lawyer's office, but soon gave that up, and took employment with a decorator and sign-painter. He then came to London and worked as a scene-painter, and here he made the acquaintance of David Roberts and Clarkson Stanfield. He then went to Italy, and returning home five years later, exhibited at the Royal Academy and other exhibitions. He was teacher of water-colour painting to the Queen and other members of the Royal Family. He died in London in 1883.

7. OLIVER GOLDSMITH'S SOCIAL GATHERING.

By H. R. STEER, R.I. 1890.

Lent by LIONEL E. CRAWFORD, Esq.

"OLIVER GOLDSMITH, breaking away from the drudgery of Usher in a young gentlemen's school, set up as writer near Fleet Street, and in 1758 moved to a spacious room in Green Arbour Court, Old Bailey, then a very dilapidated place, from which he used to creep out at dusk to take the air, fearing to be 'dunned' for some payments. His nearest friend was a watchmaker in the same court, and he frequently entertained the ragged infantry of the neighbourhood with his flute."

8. PROSIT.

By PROF. OTTO SEITZ.

Lent by R. QUICK, Esq.

9. ON THE LYN, LYNMOUTH.

By ROSA MÜLLER. 1890.

Lent by H. C. LAWRENCE, Esq.

10. MUMBLES, WITH FISHING-BOAT.

By C. BROOKE BRANWHITE. 1873.

Lent by Miss PHILLIPS.

11. VIEW OF PORLOCK.

By GEORGE WOLFE.
Lent by HUBERT HICKMAN, Esq.

12. ULLSWATER.

By ALFRED POWELL.
Lent by HERBERT G. EDWARDS, Esq.

13. NUTTING IS STRICTLY PROHIBITED.

By A. STRUTT.

Lent by Sir HERBERT ASHMAN.

14. DORDRECHT.

By J. SYER.
Lent by W. A. TODD, Esq.

JOHN SYER was born at Atherstone, Warwickshire, in 1815. He came to Bristol in 1848, where he received instruction from Fisher, a miniature painter. His water-colour drawings are bold, free representations of Welsh and English scenery, as are also most of his oil paintings, many fine examples of which may be seen in Gallery III. He was a Member of the Royal Institute of Painters in Water-Colours. He also exhibited at the Royal Academy between the years 1832 and 187-. He died suddenly on June 26th, 1885, at Exeter, whilst on a sketching tour, at the age of 70.

15. TITTLEWORTH COMMON, STAFFORDSHIRE.

By E. M. WIMPERIS. R.I. 1900.

Lent by W. Frost, Esq.

EDMUND MONSON WIMPERIS was born at Chester on February 6th, 1835. He was especially trained for a commercial life, and after leaving school entered an office. But having no aptitude for counting-house routine, at the age of 16 he removed to London, and was apprenticed to Mason-Jackson, the wood engraver, for seven years. After leaving there he entered into partnership with one W. J. Palmer in the same line of business. At the close of his five years' partnership he did sketching and wood-drawing for the *Illustrated London News* and book illustrations for several other publications. In work of this character Wimperis found employment for upwards of ten years; but having made some attempts in water-colour, and being subsequently elected a Member of the Society of British Artists, he fell into the rank of professional landscape painters. In 1873 he was elected an Associate of the Institute of Painters in Water-Colours, and advanced to full membership in the following year. In 1888 Wimperis was elected Treasurer of the Society, and in 1895 he succeeded to its Vice-Presidentship. He died on Christmas Day, 1900.

16. THE "SWALLOW-FALL" IN A RAINY SEASON.

By W. COLLINGWOOD, R.W.S

Lent by Miss S. L. Collingwood.

17. NEAR TITTLEWORTH COMMON.

By E. M. WIMPERIS, R.I. 1900.
Lent by W. Reed, Esq.

18. PLYMOUTH SOUND.

By C. PYNE.
Lent by Miss Phillips.

19. CRICCIETH CASTLE, NORTH WALES.

By J. SYER.
Lent by Miss Phillips.

20. THE FARM POND.

By E. M. WIMPERIS, R.I. 1900.
Lent by W. Reed, Esq.

21. ON THE BEACH, PORTISHEAD.

By A. WILDE PARSONS. 1892.
Lent by H. C. Lawrence, Esq.

22. HOME WIND.

By C. NAPIER HEMY, A.R.A. 1899.
Lent by W. Frost, Esq.

23. SKETCH.

By W. L. LEITCH.
Lent by W. Frost, Esq.

24. UNDER THE EIGER.

By W. COLLINGWOOD, R.W.S. 1885.
Lent by Miss S. L. Collingwood.

25. NEAR KIRTING, NORTH WALES.

By E. M. WIMPERIS, R.I. 1880.
Lent by W. Reed, Esq.

26. LELANT FERRY, HAYLE, CORNWALL.

By GEORGE WOLFE. 1876.
Lent by Herbert G. Edwards, Esq.

27. THE SHORE AT HAMBLE, HANTS.

By F. G. COTMAN, R.I. 1900.
Lent by Herbert G. Edwards, Esq.

28. VIEW IN WALES.

By J. JACKSON CURNOCK, R.C.A.
Lent by G. E. Blood, Esq.

29. AN APPROACH TO THE RIVER, HAMBLE.

By F. G. COTMAN, R.I. 1900.
Lent by HERBERT G. EDWARDS, Esq.

30. ST. MICHAEL'S MOUNT.

By GEORGE WOLFE. 1876.
Lent by HERBERT G. EDWARDS, Esq.

31. WRECK AND CASTLE.

By J. SYER.
Lent by FRANK MORRIS, Esq.

32. ROSES.

By L. A. HAPPERFIELD.
Lent by Miss EDITH E. ORCHARD.

"Which of the twain my wreath shall be,
Roses of yellow or red?
Fair are the blushing flowers to se
Sweet the perfume they shed."

33. THE FORTUNE-TELLERS.

By JAMES CURNOCK. 1849
Lent by Alderman J. F. EBERLE,

34. BOATS OFF SHORE.

By C. P. KNIGHT. 1856.

Lent by FRANK MORRIS, Esq.

CHARLES PARSONS KNIGHT was born in 1829. He resided at Clifton, and from about 1880 at Tiverton. He had a high reputation for his knowledge of cloud form and sea effects. He was a frequent exhibitor at the Royal Academy. He died on January 22nd, 1897.

35. SEA PIECE, WITH OLD SHIP.

By S. P. JACKSON, R.W.S.

Lent by Miss PHILLIPS.

36. SCENE IN NAPLES.

By J. SYER. 1870.

Lent by Miss PHILLIPS

37. SCENE IN NAPLES.

By J. SYER. 1870.

Lent by Miss PHILLIPS.

38. SUNSET SCENE OFF SHORE.

By H. G. HINE, R.I. 1889.
Lent by Rev. A. J. HARVEY.

HENRY GEORGE HINE, the son of a coach proprietor, was born in 1811 in the neighbourhood of Brighton. He came to London, and was apprenticed for a time to an engraver, but in his painting was entirely self-taught. For two years he lived in Rouen, and, returning to Brighton, began painting marine pieces. In 1859 he exhibited an oil-painting at the Royal Academy. In 1863 he was elected an Associate of the Institute of Painters in Water-Colours, becoming a full member in 1865, and from 1887 to his death was Vice-President. In his earlier days he was frequently employed in drawing for illustrated papers, among them *Punch* and *Puck*. He died on March 16th, 1895.

39. THE MAYOR'S CHAPEL—INTERIOR.

By J. WILLIS.
CORPORATION OF BRISTOL.

40. SPRING SHOWERS.

By C. BRANWHITE. 1878.
Lent by Miss PHILLIPS.

CHARLES BRANWHITE was born at Bristol in 1818, and was the pupil of his father, a miniature painter. He formed a friendship with William Müller, with whom he studied, and by whose style he was much influenced. He was a member of the Society of Painters in Water-Colours for some years before his death, which occurred in 1880. His works are chiefly landscapes.

41. "A STORM OF WAVES BREAKS FOAMING ON THE STRAND."

By REGINALD SMITH, R.B.A.
Lent by the ARTIST.

42. SCENE IN OPORTO, WITH FOUNTAIN.

By HENRY WHATLEY.
Lent by Miss PHILLIPS.

43. GOSSIPS.

By A. WILDE PARSONS. 1902.
Lent by H. G. TAPP, Esq.

44. MOUNTAIN STREAM.

By C. BRANWHITE. 1879.
Lent by ARTHUR BAKER, Esq.

45. BATH ABBEY—SUNSET.

By S. JACKSON. 1847.
Lent by GEORGE F. POWELL, Esq.

SAMUEL JACKSON was born at Bristol in 1794. Developing a taste for art, at the age of 30 he became a pupil of Danby, who was then living at Bristol. Two years later he became an Associate Exhibitor of the Water-Colour Society, and contributed landscapes annually up to 1848, when he withdrew from the Society. When between 60 and 70 he made a sketching tour in Switzerland. He died in 1869.

46. THE IRISH PIPER.

By A. D. FRIPP, R.W.S. 1850.
Lent by Alderman C. Bowles Hare.

ALFRED DOWNING FRIPP, a younger brother of George A. Fripp, was born in Bristol in 1822. In his early days he was chiefly influenced by W. J. Müller, and in 1840 he followed his brother to London, where he studied at the British Museum and Royal Academy. In 1844 he was elected an Associate of the Royal Society of Painters in Water-Colours, becoming a full member in 1846. He went to Rome in 1850, and remained in Italy till 1859. He also visited Ireland thrice. He died in 1895.

47. SUNRISE ON THE MATTERHORN.

By W. COLLINGWOOD, R.W.S.
Lent by Miss S. L. Collingwood.

48. STAPLETON GLEN.

By J. JACKSON CURNOCK, R.C.A.
Lent by Miss Phillips.

49. BLIND BEGGAR.

By A. D. FRIPP, R.W.S.
Lent by Mrs. A. A. Hare.

50. NEAR BARMOUTH, NORTH WALES.

By J. SYER. 1879.
Lent by Samuel Hosegood, Esq.

51. A GROUP OF GYPSIES.

By JAMES CURNOCK. 1878.
Lent by EDWARD ROBINSON, Esq.

52. A BRETON PASTORAL.

By A. ROMILLY FEDDEN. 1901.
Presented by ARTHUR BAKER, Esq.

53. A SUMMER'S EVENING ON THE LLEDR, NORTH WALES.

By ROSA MÜLLER.
Lent by Miss PHILLIPS.

54. FAIRY GLEN—ON THE LLEDR.

By E. M. WIMPERIS, R.I. 1879.
Lent by ARTHUR BAKER, Esq.

55. ROCKS NEAR OGWEN, NORTH WALES.

By J. SYER. 1881.
Lent by SAMUEL HOSEGOOD, Esq.

56. GILLIE AND DEERHOUNDS.

By JAMES HARDY. 1873.
Lent by SAMUEL HOSEGOOD, Esq.

57. SPRING DAY.

By JAMES DOUBTING. 1889.
Lent by Mrs. J. P. DOUBTING.

JAMES DOUBTING was born in Bristol in 1841. He was noted for his cattle painting. He died in November, 1904.

58. LAKE OGWEN, NORTH WALES.

By J. JACKSON CURNOCK, R.C.A. 1888.
Lent by Miss PHILLIPS.

59. FOREST SCENE—LYNMOUTH.

By W. J. MÜLLER. 1844.
Lent by W. A. TODD, Esq.

WILLIAM JAMES MÜLLER was born in 1812. His father was a German, and Curator of the Museum of the Bristol Institution. Müller was for a time a pupil of his townsman, J. B. Pyne, the landscape painter. In 1834 he made a tour on the Continent, and in 1838 started upon a long and arduous journey through Greece and Egypt, settling in London after his return in 1839. Many sketches and pictures of Oriental manners and scenery were the result of these journeys. In 1845 Müller left London for Bristol for the benefit of his health, but his strength gradually failed, and he died on September 8th of that year of heart disease, at the early age of 33.

60. SCENE ON THE CORNISH COAST.

By J. SYER. 1884.
Lent by W. A. TODD, Esq.

61. WINTER FARE.

By JAMES DOUBTING. 1875.
Lent by EDWARD ROBINSON, Esq.

62. BRISTOL FROM BRANDON HILL.

By J. SYER.
CORPORATION OF BRISTOL.

63. VIEW IN WALES.

By S. P. JACKSON, R.W.S.
Lent by G. E. BLOOD, Esq.

64. REAPERS.

By H. HARDY. 1867.
Lent by Alderman W. HOWELL DAVIES.

65. THE BEGINNING OF WINTER.

By J. JACKSON CURNOCK, R.C.A. 1874.
Lent by Miss PHILLIPS.

66. A PASSING SHOWER—CORNISH COAST.

By REGINALD SMITH, R.B.A.
Lent by the ARTIST.

67. THE RAIDERS.

By J. SMART, R.S.A. 1873.
Lent by W. A. Todd, Esq.

JOHN SMART was born at Leith in 1838. He was apprenticed to his father, an engraver and lithographer. In 1860 he exhibited at the Royal Scottish Academy for the first time and constantly afterwards. He early gained popularity, in 1871 was elected an Associate, and in 1877 an Academician, of the Royal Scottish Academy. He painted chiefly in the Highlands of Scotland, and also in Wales and the Lowlands. He was an original member of the Royal Scottish Society of Painters in Water-Colours. He died in 1899.

68. MOEL SIABOD, NORTH WALES.

By C. BRANWHITE. 1869.
Lent by Miss Phillips.

69. MORNING MISTS: HASTINGS BOATS.

By W. R. BEVERLEY.
Corporation of Bristol (Bequest of Mrs. M. Talmadge).

70. NEAR ARTHOG, NORTH WALES.

By J. SYER. 1874.
Lent by Samuel Hosegood, Esq.

71. "WHEN SUMMER SUN IN OCEAN SINKS TO REST."

By REGINALD SMITH, R.B.A.
Lent by the Artist.

72. SKETCH.

By J. M. W. TURNER, R.A.

Lent by ROBERT HALL WARREN, Esq.

JOSEPH MALLORD WILLIAM TURNER was born on April 23rd, 1775, in Maiden Lane, Covent Garden, where his father carried on business as a hairdresser. The friendship of Girtin, the water-colour painter, and the privilege of copying a collection of drawings in the possession of Dr. Monro, of the Adelphi, gave facilities for the development of the young painter's talent at an early age. Turner entered as student of the Royal Academy in 1789, in 1799 he was elected an Associate, and in April, 1802, became a full Academician, at the age of 27. In the same year he made his first tour on the Continent. His Liber Studiorum was begun in 1807, and forms perhaps the most satisfactory monument to his genius. In 1839 he sent the last picture to the Academy, in which his full power was shown, namely, "The fighting Temeraire tugged to her last berth." After a life of almost unrivalled success, and an industry unsurpassed, this great landscape painter died unmarried and under an assumed name, in an obscure lodging at Chelsea, on December 19th, 1851. He was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral.

73. SKETCH OF COTE HOUSE, WESTBURY-ON-TRYM.

By W. J. MÜLLER.

Presented by Mrs. C. H. AMES.

74. ASHTON CHURCH.

By GEORGE WOLFE. 1856.

Lent by FRANK MORRIS, Esq.

75. VIEW FROM CLIFTON DOWN.

By GEORGE WOLFE. 1856.
Lent by FRANK MORRIS, Esq.

76. ST. MARY REDCLIFF, FROM THE HARBOUR.

Artist unknown.
BRISTOL CORPORATION.

77. ABBEVILLE.

By DAVID ROBERTS, R.A. 1832.
Lent by the Right Hon. LEWIS FRY.

DAVID ROBERTS was born at Stockbridge, near Edinburgh, October 24th, 1796, and was apprenticed to a house painter and decorator. At the expiration of his apprenticeship he devoted himself to scene-painting. In 1822 Roberts came to London, and was engaged as scene-painter at Drury Lane Theatre, where later Clarkson Stanfield became his fellow-labourer in the same department. His success as a scene-painter induced him to try his hand at architectural painting in oil, and in 1826 he exhibited at the Royal Academy a view of Rouen Cathedral. He was one of the original members and a Vice-President of the Royal Society of British Artists. In 1832-33 he made a tour in Spain, later on making many more journeys on the Continent. He was elected an Associate of the Academy in 1838 while in the East, and became a full member in 1841. He died in London on November 25th, 1864, in his 69th year.

78. SCENE NEAR NAPLES.

By G. CARELLI. 1874.
Lent by G. STIRLING, Esq.

79. CORNFIELDS.

By WILMOT PILSBURY, R.W.S.
Lent by H. C. LAWRENCE, Esq.

80. MOTHER AND CHILD.

By THOMAS FAED, R.A.
Lent by Mrs. G. H. LOXTON.

THOMAS FAED was born on June 8th, 1826, in Kirkcudbright. He lost his father, a millwright, in his boyhood, but, aided by his brother, John Faed, with whom he shared lodgings in Edinburgh, resolved to adopt art as a profession. While a student in the School of Design at Kirkcudbright he was annually successful in the various prize competitions. He soon after took to oil-painting, becoming an Associate of the Royal Scottish Academy in 1849, and in 1852 he settled down permanently in London. Mr. Faed was made an Associate of the Royal Academy in 1859 and R.A. in 1864. In 1893, however, he was compelled to resign his membership of the Royal Academy by reason of failing sight, and for the last seven years of his life he was totally blind. He died August 17th, 1900.

81. MEN-OF-WAR AT SEA.

By N. POCOCK, R.W.S. 1815.
Lent by the Right Hon. LEWIS FRY.

82. MEN-OF-WAR AT SEA.

By N. POCOCK, R.W.S. 1815.
Lent by the Right Hon. LEWIS FRY.

NICHOLAS POCOCK was the son of a Bristol merchant, and when quite young commanded merchant vessels sailing from that port. He had such a liking for art, however, that he left the sea and adopted art as a profession. He exhibited paintings of marine subjects and naval engagements from 1782, and continued to exhibit at the Royal Academy and British Institution until 1815. He was one of the original members of the Water-Colour Society, where he exhibited until 1817. He died at Maidenhead in 1821, aged 80.

83. VIEW OF BRISTOL FROM THE SOUTH-EAST.

By J. M. W. TURNER, R.A.
CORPORATION OF BRISTOL.

COLLECTION OF FIFTY-TWO TURNER DRAWINGS.

Lent by the TRUSTEES OF THE NATIONAL GALLERY.

(See Special framed Lists with titles and numbers.)

GALLERY II.

Oil Paintings.

84. SISTER ARTS.

By WILLIAM JAMES GRANT.
Lent by G. Fores, Esq.

WILLIAM JAMES GRANT was born at Hackney in 1829. In 1844 he was admitted a student in the Royal Academy, and exhibited his first picture there in 1847, while yet a student, a picture of "Boys with Rabbits." He painted many historical and sacred pictures. Among the latter is a specimen in this Gallery—No. 133—called "The Miraculous Raising of the Oil in the Widow's Cruse." This was one of a series of Biblical illustrations which he painted. He was noted for his painting of hands. He died in 1866, at the early age of 37.

(Exhibited at the Royal Academy.)

(An engraving of this picture will be found in Gallery V., No. 307.)

85. THE GLEANER.

By JAMES CURNOCK. 1856.
Lent by HUBERT HICKMAN, Esq.

86. AT FORDWICK, KENT.

By F. G. COTMAN, R.I. 1901.
Lent by THOMAS HARRISON, Esq.

87. THE SHRIMPER.

By C. NAPIER HEMY, A.R.A. 1892.
Lent by H. C. LAWRENCE, Esq.

88. THE NUN'S WALK.

By J. C. THOM. 1867.
Lent by Sir WILLIAM HENRY WILLS, Bart.

89. NOVEMBER.

By B. W. LEADER, R.A. 1884.
Presented by ALFRED TRAPNELL, Esq.

90. HOMEWARD.

By C. NAPIER HEMY, A.R.A. 1894.
Lent by W. M. CRAWFORD, Esq.

91. SEA PIECE.

By W. CLARKSON STANFIELD, R.A.
Lent by J. H. HOWELL, Esq.

WILLIAM CLARKSON STANFIELD was born at Sunderland in 1793. He commenced life as a sailor, but was still young when he took up painting as a profession. He began his career as a scene-painter, and in 1824 he became a Member of the Society of British Artists. He first exhibited at the Royal Academy in 1829, and from that time until his death, with the single exception of 1839, he was a constant exhibitor there. He was made an Associate of the Royal Academy in 1832, and became an Academician three years later. The great majority of his pictures were marine subjects. He died at Hampstead on May 18th, 1867.

92. PORTRAIT OF A LADY.

By A. EBERT. 1883.
Lent by Mrs. C. H. AMES.

93. MONT ORGUIEL CASTLE, JERSEY.

By GEORGE WOLFE.
Presented by W. JACKS, Esq.

94. SAMSON IN PRISON GRINDING CORN.

By E. ARMITAGE, R.A. 1851.
Presented by Sir HERBERT ASHMAN.

The picture illustrates the passage which refers, in the Book of Judges, to Samson's captivity and the cruelties he suffered at the hands of his enemies: "But the Philistines took him, and put out his eyes, and brought him down to Gaza, and bound him with fetters of brass, and he did grind in the prison-house."—*Judges* xvi. 21. The scene is dramatically presented to the spectator. Samson, with face upturned, mourns his unhappy fate, as with great strength he pushes forward the pole that turns the corn-mill, in front of which a slave apparently is prepared to urge him with a whip to greater speed, while a Philistine keeper, on the opposite side of the mill to that occupied by Samson, is seated on the same pole, directing with a pointed staff the movements of the captive. In the background are two young Philistine girls regarding with a kind of compassionate interest Samson at his wretched task; and curiosity has attracted a group of the inhabitants of Gaza to the windows of the prison-house.

"Why was my breeding ordered and prescribed
As of a person separate to God,
Designed for great exploits, if I must die
Betrayed, captived, and both my eyes put out
Made of my enemies the scorn and gaze,
To grind, in brazen fetters, under task,
With this Heaven-gifted strength? Oh, glorious strength,
Put to the labour of a beast—debased
Lower than bond-slave! Promise was, that I
Should Israel from Philistian yoke deliver;
Ask for this great deliverer now, and find him
Eyeless, in Gaza, at the mill, with slaves,
Himself in bonds, under Philistian yoke."

Samson Agonistes.

EDWARD ARMITAGE was born in London in 1817, and died in 1896.

(Exhibited at the Royal Academy, 1851.)

95. LINCOLN CATHEDRAL.

By F. A. W. T. ARMSTRONG, R.B.A.
Presented by J. H. HOWELL, Esq.

96. THE STORM.

By G. VICAT COLE, R.A. 1862.
Lent by Mrs. A. A. HARE.

GEORGE VICAT COLE was born at Portsmouth on April 17th, 1833. His father was a successful artist, and in his studio Vicat Cole worked during his early years. In 1859 he was elected a Member of the Royal Society of British Artists. In 1868 he removed to London, and in January, 1870, was made an Associate of the Royal Academy, becoming R.A. ten years later. He died at Kensington on April 16th, 1893.

97. PORTRAIT OF MISS RACHEL HARVEY (of Shirehampton).

Born 1812. Died 1905.

By FRANK HOLL, R.A.
Lent by Rev. A. J. HARVEY.

FRANK HOLL was born at St. James's Terrace, Kentish Town, London, on July 4th, 1845. He was the son of the eminent engraver, Francis Holl, A.R.A. At the age of fifteen he became a probationer in the school of the Royal Academy, where he was among the most successful students of the year. Most of his pictures deal with the more sombre scenes of domestic life. By these he won reputation, but scarcely popularity. Exhibiting at the Academy in 1878 a very successful portrait, he produced in 1879 a half-length portrait of Mr. Samuel Cousins, the famous engraver. This was shown at the Academy in the same year, and its merits were so great that

from that time down to the death of the artist he was always with more commissions for portraits than he could carry out. He was elected an A.R.A. in 1878, and a full Academician in 1884. He died on July 31st, 1888.

98. THE LAUNCH OF THE LIFEBOAT.

By T. R. MILES.
Presented by Sir HERBERT ASHMAN.

99. PINDAR LISTENING TO THE VESTAL VIRGINS CHANTING ONE OF HIS HYMNS.

By G. E. ROBERTSON.
Lent by N. G. P. TOWNSEND, Esq.

Pindar was born 521 B.C. at Thebes, Boeotia, Greece. He was considered the prince of lyric poetry. His father, a flute player, gave him his first lessons in music. He died in 435 B.C. at the age of 86.

100. AT SET OF SUN.

By DAVID MURRAY, R.A. 1893.
Lent by N. G. P. TOWNSEND, Esq.

101. PORTRAIT OF JAMES HARVEY.

Born 1816. Died 1883.
"The Suffolk lad who became the London merchant."

By FRANK HOLL, R.A.
Lent by Rev. A. J. HARVEY.

102. THE PONTINE MARSH, ITALY.

By J. VERTUNI.

Presented by Mrs. C. H. AMES.

103. THE EMPEROR THEOPHILUS CHOOSES HIS BRIDE. A.D 829.

By VALENTINE C. PRINSEP, R.A. 1891.

Lent by Mrs. A. A. HARE.

"With a golden apple in his hand, he slowly walked down the line of contending beauties: his eye was detained by the charms of Icasia, and, in the awkwardness of a first declaration, the Emperor could only observe, that, 'in this world, women had been the cause of much evil.' 'And surely, sir,' she pertly replied, 'they have likewise been the occasion of much good.' This affectation of unseasonable wit displeased the imperial lover; he turned aside in disgust; Icasia concealed her disappointment in a convent; and the modest silence of Theodora was rewarded with the golden apple."—*Gibbon.*

VALENTINE CAMERON PRINSEP was born on February 14th, 1838. In 1862 he sent his first picture to the Royal Academy, and from that year to his death he never missed being represented in its exhibitions. He was made an Associate in 1879, and a full Academician in 1894. He was the companion of and fellow-worker with Rossetti, Watts, Millais, Leighton, and Burne-Jones. He died on November 11th, 1904, at the age of 66.

(Exhibited at the Royal Academy, 1891.)

104. THE SHOES OF THE FAITHFUL.

By C. ROBERTSON. 1879.

Lent by Sir WILLIAM HENRY WILLS, Bart.

105. THE LASS THAT LOVES A SAILOR.

By W. H. WEATHERHEAD. 1884.

Lent by Dr. H. WATHEN.

106. MARLOW WOODS ON THE THAMES.

By A. DE BREÀNSKI.

Lent by ARTHUR BAKER, Esq.

107. TIMBER-HAULING IN THE NEW FOREST.

By Miss LUCY KEMP-WELCH. 1904.

Lent by THE FINE ART SOCIETY, LONDON.

(*Exhibited at the Royal Academy, 1904.*)

108. MEMORIES.

By ERNEST NORMAND. 1897.

Presented by J. W. ARROWSMITH, Esq.

"The intention of the picture was to suggest the longing of an alien, who had passed into a Moorish harem, for the surroundings of earlier days. When once a girl passes into the harem in Morocco her liberty is limited to the central garden of the building and the roof towards eventide."

109. THE MOAT, PLAYFORD HALL.

By EDWIN EDWARDS.

Presented by Mrs. E. R. EDWARDS.

EDWIN EDWARDS was born at Framlingham in 1823. He was originally brought up for the law, but decided to adopt oil-painting as a profession. He commenced water-colour painting after a journey in the Tyrol, and in 1861 was induced to take up etching, on which his reputation chiefly rests. His works appeared at the Royal Academy, and at the Dudley Gallery. He died in London in 1879.

110. COMO.

By G. CLARKSON STANFIELD.

Lent by the Right Hon. LEWIS FRY.

GEORGE CLARKSON STANFIELD, son of William Clarkson Stanfield, was born in London in 1828. He was a pupil of his father, but never anything like so successful. He painted chiefly continental landscapes, marine subjects, and views of towns. He died at Hampstead in 1878.

111. HORSE ATTACKED BY A LION.

By GEORGE STUBBS, A.R.A.

Lent by LADY SMYTH.

GEORGE STUBBS was born at Liverpool in 1724. When about 20 years of age Stubbs set up as portrait painter at Leeds. Later he devoted himself almost entirely to animal painting. He was elected an Associate of the Royal Academy in 1780. Most of his spare time was spent in the study of anatomy. He also published several anatomical works, the most famous being *The Anatomy of the Horse.* He died in London in 1806.

112. THE DEATH OF CORDELIA ("King Lear").

By G. E. ROBERTSON. 1893.

Lent by N. G. P. TOWNSEND, Esq.

"Cordelia, Cordelia! stay a little, Ha!
What is't thou say'st? Her voice was ever soft,
Gentle, and low,—an excellent thing in woman."

King Lear, Act V., Scene III.

113. HER MAJESTY QUEEN VICTORIA.

Copied by HORACE VAN RUITH, by permission of Her Majesty, after her visit to Bristol in 1889. The original, which is at Windsor Castle, was painted by Professor H. von Angeli in 1885.

Presented by the SUBSCRIBERS.

114. CROSSING THE FERRY.

By W. H. BARTLETT. 1892.
Lent by GEORGE KENNEDY, Esq.

(*Exhibited at the Royal Academy, 1898.*)

115. THE INTRUDERS—CORNISH COAST.

By H. GIBBS. 1885.
Lent by ARTHUR BAKER, Esq.

116. SWEET SEPTEMBER.

By J. E. GRACE, R.B.A.
Lent by ARTHUR BAKER, Esq.

117. SIR HENRY M. STANLEY, TRAVELLER AND EXPLORER.

By PROFESSOR HUBERT VON HERKOMER, C.V.O., R.A. 1887.
Presented by the ARTIST.

118. INSPIRATION.

By HERBERT SCHMALZ. 1883.
Presented by Mr. and Mrs. YATES STEVENS AND FAMILY, in memory of the late Sir Joseph D. Weston.

119. THE SHEPHERD'S MOON.

By DAVID MURRAY, R.A. 1883.
Lent by N. G. P. TOWNSEND, Esq.

120. THE BANDITS.

By THOMAS BARKER. 1793.
Presented by Sir HERBERT ASHMAN.

THOMAS BARKER (called "Barker of Bath") was born near the village of Pontypool, in Monmouthshire, in 1769. Young Barker early showed a remarkable genius for drawing figures and designing landscapes, and on the removal of the family to Bath, he found a valuable patron in Mr. Spackman, an opulent coach-builder of that city. For several years he employed himself in copying the works of the old Dutch and Flemish masters, and at the age of 21 was sent to Rome. This proved of great advantage to him, although he painted very few pictures there. On his return he settled at Bath, and from that time his career was a most successful one. He exhibited many works at the British Institution, but his name very seldom occurs in the catalogues of the Royal Academy. He died at Bath on the 11th December, 1847.

121. THE LADY OF SHALOTT.

By G. E. ROBERTSON. 1900.
Lent by N. G. P. TOWNSEND, Esq.

"Under tower and balcony,
By garden wall and gallery,
A gleaming shape she floated by
Silent into Camelot.
Out upon the wharfs they came,
Knight and burgher, lord and dame,
And round the prow they read her name
The Lady of Shalott."

TENNYSON.

122. THE CLOISTERS, TOLEDO CATHEDRAL.

By SAMUEL RAYNER.

Lent by Sir WILLIAM HENRY WILLS, Bart.

It is not known where or when Samuel Rayner was born, nor is anything of his early history known. His name first appears in the Royal Academy catalogues of 1821, afterwards frequently occurring up to 1872. Most of his works were in water-colours, and as a rule represented church abbeys, ruins, and old houses, generally interior views. For a few years he was a member of the Society of Painters in Water-Colours. He died at Brighton, it is believed, in 1874.

123. KING CUP LANE.

By DAVID MURRAY, R.A. 1893.

Lent by N. G. P. TOWNSEND, Esq.

124. BETTWS-Y-COED, NORTH WALES.

By J. SYER. 1863.

Lent by Mrs. E. S. ROBERTS.

125. BAMBOROUGH CASTLE.

By JAMES WEBB. 1862.

Presented by MYLES A. CLARK, Esq.

JAMES WEBB was well known for his seascapes and coast scenes. He was an occasional exhibitor at the Royal Academy. Died in March, 1895.

126. THE INTERCEPTED LOVE LETTER.

By J. B. BURGESS, R.A. 1881.

Lent by Mrs. J. FULLER.

J. B. BURGESS was born at Chelsea in 1829. He entered the Schools of the Royal Academy in 1851, was elected an Associate in 1877, and a Royal Academician in 1888. He lived for several years in Spain, and painted many pictures there. He died in London in 1897.

127. IN A CIDER ORCHARD, SOMERSET.

By R. W. MACBETH, R.A.

Lent by Sir WILLIAM HENRY WILLS, Bart.

(Exhibited at the Royal Academy, 1891.)

128. THE GUARDS CHEER!

By PROFESSOR HUBERT VON HERKOMER, C.V.O., R.A. 1898.

Lent by the FINE ART SOCIETY, London.

The picture depicts the Crimean Veterans of the Guards cheering Her Majesty Queen Victoria as she passes the Crimean Monument in the Diamond Jubilee Procession, 1897.

(Exhibited at the Royal Academy, 1898.)

129. HIGHLAND CATTLE.

By LOUIS B. HURT. 1899.

Lent by Sir WILLIAM HENRY WILLS, Bart.

130. COLOGNE CATHEDRAL.

By JAMES WEBB. 1869.

Presented by MYLES A. CLARK, Esq.

131. VIEW ON THE AVON.

By S. JACKSON.

CORPORATION OF BRISTOL.

132. "HOW FADES THE GLIMMERING LANDSCAPE FROM THE SIGHT."

By B. W. LEADER, R.A. 1882.

Lent by SAMUEL HOSEGOOD, Esq.

133. THE MIRACULOUS RAISING OF THE OIL IN THE WIDOW'S CRUSE.

By WILLIAM JAMES GRANT.

Lent by LIONEL E. CRAWFORD, Esq.

The miraculous raising of the oil in the cruse of the poor widow, whereby all the vessels she had borrowed of her neighbours became filled. The oil was then sold, her debts paid, and her sons saved from slavery.

134. IN THE SAHARA.

By PAUL R. A. MÜLLER. 1885.
Presented by Sir William Henry Wills, Bart.

135. IN TIME OF PEACE.

By LEONARD SKEATS. 1904.
Lent by the Artist.

136. GOING TO THE FÊTE.

By JONATHAN PRATT. 1877.
Presented by Mrs. W. J. Gale.

137. THE FLOWING TIDE.

By COLIN HUNTER, A.R.A. 1891.
Lent by Sir William Henry Wills, Bart.

138. FRUIT STALL.

By W. J. MÜLLER.
Lent by the Right Hon. Lewis Fry.

139. A FALLEN MONARCH.

By HEYWOOD HARDY. 1870.
Lent by Sir WILLIAM HENRY WILLS, Bart.

140. PORTRAIT OF A LADY.

By A. EBERT.
Lent by Mrs. C. H. AMES.

141. VIEW OF FLAMBOROUGH HEAD.

By JULIUS CAESAR IBBETSON.
CORPORATION OF BRISTOL (Bequest of the late John Bowden, Esq.).

A party of smugglers are landing a cargo on the shore, with numerous horsemen and other figures.

JULIUS CAESAR IBBETSON was born at Masham, Yorkshire, in 1759. When seventeen years of age he painted a theatrical scene. In 1785—87 he exhibited three views at the Royal Academy. In 1788 he went to China, but on his return recommenced sending pictures to the Academy, his works, in oil and water-colours, representing coast scenes and landscapes, with figures and cattle. He died at Masham in 1812.

142. THE MOURNERS—SAILORS' HOME, BRISTOL.

By EYRE CROWE, A.RA.
Lent by the ARTIST.

(Exhibited at the Royal Academy, 1895.)

143. LOVE AND DEATH.

By G. F. WATTS, O.M., R.A. 1875.
Lent by Sir WILLIAM HENRY WILLS, Bart.

"Love and Death" shows one great characteristic of Watts' imaginative power, his capacity to create his own allegory. That the picture arose out of an actual occurrence is not suggested at all by the picture itself. Watts was painting the portrait of a young and gifted nobleman, who, however, was smitten with incurable disease. Everything that loving care could do for him was done, but the disease would not be denied. Each time the painter saw him its ravages were more apparent, and then came the inevitable end. The pathos of the struggle between Love and Death so wrought upon the painter that he was impelled to give expression to his emotion. He did so, not as another painter, say Millais, might have done, by literally depicting the incident, but by an allegory of Love and Death, which, going beyond the single instance, gives us a universal symbol of one of the world's greatest and most mysterious sorrows. There in the doorway of the house of Life stands Love, vainly seeking to prevent Death's entry. For, with resistless though lightly-exerted strength, Death bears Love back. Death must enter; the loved one must die. Yet light falls upon the form of Death, though Love sees only the shadow; and the calm and gentle mien of Death, and her bowed head—Watts thought of Death as kind and gentle, like a woman easing pain—show her to be, could Love interpret her rightly, the friend of both Love and Life.

GEORGE FREDERICK WATTS was born in London on the 23rd February, 1817. In 1835 Watts entered the schools of the Royal Academy, and exhibited there for the first time in 1837, at the age of 20. He was elected an Associate of the Royal Academy in the early part of 1867, and a full Academician in December of the same year. In 1902 the King conferred upon him the Order of Merit, as being the representative of artists. He died, after a brief illness, on July 1st, 1904, at the age of 87.

GALLERY III.

Works of Bristol Artists.

144. MOUNTAIN STREAM.

By F. A. W. T. ARMSTRONG, R.B.A. 1898.
Lent by J. H. Howell, Esq.

145. RICHARD HART DAVIS.

M.P. for Bristol, 1812—1831.

By Sir THOMAS LAWRENCE, P.R.A.
Lent by Charles Wintle, Esq.

SIR THOMAS LAWRENCE was born at Bristol on May 4th, 1769. He early distinguished himself for his ability in drawing. His father was landlord of the "Black Bear" Inn, Devizes; and the first efforts of the young painter which attracted notice were portraits in chalk of his father's customers. At the early age of 10 years he was kept employed in portrait painting in crayons at Oxford, but soon afterwards went to Bath, where

he met with extraordinary success. In 1787 he went to London, where he received much valuable advice from Sir Joshua Reynolds, and became a student of the Royal Academy. In 1791, though under the age required by the laws (twenty-four), he was elected an Associate of the Academy; and on the death of Sir Joshua Reynolds in 1792 succeeded him as painter to the King, George III. In 1794 he was made a Royal Academician, was knighted by the Prince Regent in 1815, and at the death of Benjamin West in 1820 he was unanimously elected President of the Royal Academy. In 1829 he received the freedom of his native city, Bristol. From the time of his election as a Member of the Academy to his death Sir Thomas Lawrence's career as a portrait painter was unrivalled; he contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. He died suddenly on the 7th of January, 1830, at his house in Russell Square, London. He was interred in St. Paul's Cathedral, where he rests by the side of his predecessor, Sir Joshua Reynolds.

146. "WEATHER-BLEACHED AND BATTERED ROCKS FROM THE GREEN WAVES EMERGING."
PEMBROKESHIRE COAST.

By REGINALD SMITH, R.B.A.
Lent by the Artist.

147. VENICE.

By W. J. MÜLLER. 1835.
Lent by Sir William Henry Wills, Bart.

148. COUNTESS WEIR, NEAR EXETER.

By J. SYER. 1880.
Lent by SAMUEL HOSEGOOD, Esq.

149. PORTRAIT OF A GENTLEMAN.

By JAMES CURNOCK.
Presented by EDWARD JAMES SWANN, Esq.

150. WRECK BEING TOWED INTO GORLESTON HARBOUR.

By EDWIN HAYES, R.H.A., R.I.
Lent by LIONEL E. CRAWFORD, Esq.

EDWIN HAYES was born in Bristol in 1820. He was famous for his marine paintings. Died on November 7th, 1904, at Westbourne Park, Middlesex.

151. TIVOLI [?].

By W. J. MÜLLER. 1830.
Lent by SAMUEL HOSEGOOD, Esq.

152. AN ESSEX STREAM.

By J. WHIPPLE.
Lent by HERBERT G. EDWARDS, Esq.

153. SCOTCH CATTLE AND SHEEP.

By H. PARK. 1865.
Presented by Alfred Capper Pass, Esq.

154. SCENE ON THE WELSH COAST.

By J. SYER.
Lent by Samuel Hosegood, Esq.

155. MEADOW AND STREAM.

By J. SYER. 1881.
Lent by Miss Phillips.

156. GAME-KEEPER'S COTTAGE.

By W. J. MÜLLER. 1837.
Lent by Samuel Hosegood, Esq.

157. THE AVON AND SEVERN FROM CLIFTON DOWN.

By E. J. NIEMANN. 1848.
Lent by P. Fussell, Esq.

EDWARD JOHN NIEMANN was born at Islington in 1813. His works first appeared at the Royal Academy in 1844. About 1850 he spent a few years at London. He died of apoplexy at Brixton in 1876.

158. TIVOLI, ITALY.

By G. A. FRIPP, R.W.S. 1837.
Lent by Alderman C. Bowles Hare.

GEORGE ARTHUR FRIPP, the son of a clergyman and grandson of Nicholas Pocock, was born in Bristol in 1813. He learnt oil-painting from J. B. Pyne, but owed most to Samuel Jackson, his master in water-colour. He painted portraits in oil for some years in his native city, maintaining the while a close friendship with W. J. Müller, with whom he travelled to Italy. In 1841 he went to London, and was elected an Associate of the Royal Society of Painters in Water-Colours. He now painted but little in oil, and soon devoted himself entirely to water-colour painting. In 1845 he became full member of the Society, and in 1848 was appointed Secretary. He was a regular contributor to their exhibitions. He died in 1896 at Hampstead.

159. CRICCIETH CASTLE, N. WALES.

By J. SYER. 1861.
Lent by Samuel Hosegood, Esq.

160. COTTAGE SCENE.

By J. SYER. 1854.
Lent by Samuel Hosegood, Esq.

161. HER EYE DISCOURSES.

(A Spanish girl with eyes fixed on the spectator.)

By J. B. BURGESS, R.A.
Lent by Mrs. J. Fuller.

162. IN THE SUNLIGHT.

By B. W. LEADER, R.A. 1880.
Lent by SAMUEL HOSEGOOD, Esq.

163. FLOATING HARBOUR, BRISTOL.

By C. P. KNIGHT. 1879.
Presented by WILLIAM EDWARDS GEORGE, Esq.

164. COAST SCENE.

By S. P. JACKSON, R.W.S. 1853.
Lent by J. H. HOWELL, Esq.

165. WINTER SCENE.

By C. BRANWHITE. 1858.
Lent by HERBERT G. EDWARDS, Esq.

166. ON THE LLUGWY, NORTH WALES.

By ROSA MÜLLER.
Lent by A. F. LEWTON, Esq.

167. NEAR BETTWS-Y-COED, NORTH WALES.

By J. SYER. 1862.
Lent by Mrs. E. S. ROBERTS.

168. THE COOMBE, NEAR BRISTOL.

By W. J. MÜLLER. 1831.
Presented by ALFRED CAPPER PASS, Esq.

169. TANTALLAN CASTLE.

By J. SYER. 1860.
Lent by the EXECUTORS OF THE LATE W. J. SANDERS, Esq.

A storm has burst around the rock-bound coast on which the massive castle stands, and a schooner has been forced on to the rocks at the foot of the bold granite cliffs. Heavy, lowering clouds show that the storm has hardly spent its fury as yet, although a bright blue spot in the sky indicates that it is passing away. The sea is breaking over the stranded vessel, on which figures are clinging. Men and women are hurrying down the path to the rugged beach, and in the foreground several men are engaged in saving portions of the wreck, the foremast of the vessel having gone by the board, and been washed on shore. The gloomy-looking towers of the castle stand out in massive grandeur, and a wonderful amount of life and vigour is thrown into the picture. It was first exhibited in London in 1860. Considered the masterpiece of this artist.

170. VIEW OF ASHTON, FROM JACOB'S WELLS.

By S. JACKSON. 1848.
Lent by HERBERT G. EDWARDS, Esq.

171. STREET IN SMYRNA.

By W. J. MÜLLER.
Lent by SAMUEL HOSEGOOD, Esq.

172. A WRECK ON THE CORNISH COAST.

By S. P. JACKSON, R.W.S. 1854.
Lent by the Right Hon. LEWIS FRY.

173. FIR TREES.

By J. SYER. 1865.
Lent by FRANK MORRIS, Esq.

174. CLIFTON.

By W. WEST. 1830.
Presented by ALFRED CAPPER PASS, Esq.

WILLIAM WEST, landscape painter, was born in 1801, at Bristol, where he practised for most of his life. He began exhibiting at the Royal Academy in 1845. In 1851 he was elected a Member of the Society of British Artists, to whose exhibitions he was a constant contributor. He died at Chelsea in January, 1861.

175. NEWNHAM FERRY ON THE SEVERN.

By J. SYER. 1854.
Lent by the Right Hon. LEWIS FRY.

176. DAFFODILS.

By J. F. PARSONS. 1888.
Presented by W. JACKS, Esq.

177. THE AVON FROM DURDHAM DOWN.

By J. B. PYNE.
Lent by the Right Hon. LEWIS FRY.

JAMES BAKER PYNE was born in Bristol in 1800. He was intended for the law, but abandoned it to become an artist. In 1835 he came to London and exhibited at the Royal Academy. In 1842 he was elected a Member of the Society of British Artists, and was for some years its Vice-President. In 1846 he made a tour on the Continent, revisiting Italy in 1851. He died in 1870.

178. WINTER.

By KARL HEFFNER.
CORPORATION OF BRISTOL (Bequest of Mrs. M. Talmadge).

179. THE TIMBER WAGON.

By J. SYER.
Presented by ALFRED CAPPER PASS, Esq.

180. SEA PIECE.

By S. P. JACKSON, R.W.S. 1852.
Lent by Alderman W. HOWELL DAVIES.

181. THE PASS OF ABERGLASYN.

By REGINALD SMITH, R.B.A.
Lent by Dr. H. WATHEN.

182. SUNSHINE AND SHOWER.

By G. H. JENKINS. 1877.
Lent by Mrs. E. S. ROBERTS.

183. A BREEZY DAY ON THE ESSEX COAST.

By C. BRANWHITE. 1877.
Presented by CHARLES THOMAS, Esq.

184. ON A LEE SHORE.

By J. SYER. 1861.
Lent by FRANK MORRIS, Esq.

185. YSTEDAL, NORWAY.

By W. WEST.
Lent by FRANK MORRIS, Esq.

186. THE SISTERS.

By JAMES CURNOCK.
Lent by Mrs. H. M. BILLINGS.

187. CLIFTON FROM ASHTON MEADOWS.

By J. B. PYNE. 1836.
Presented by ALFRED CAPPER PASS, Esq.

188. SCENE IN HOLLAND.

By KARL HEFFNER.
CORPORATION OF BRISTOL (Bequest of the late Mrs. M. Talmadge).

189. VENICE.

By S. G. TOVEY. 1847.
Lent by W. W. HUGHES, Esq.

190. E. H. BAILY, R.A.

By T. MOGFORD.
Lent by J. F. BAWN, Esq.

THOMAS MOGFORD, born 1809, was a native of Devonshire, and resided at Exeter. From 1838 to 1854 he exhibited portraits and subject pictures at the Royal Academy. He died at Guernsey in 1868.

191. COTTAGE SCENE.

By J. SYER. 1855.
Lent by HUBERT HICKMAN, Esq.

192. BRISTOL HARBOUR—SUNSET.

By GEORGE WOLFE. 1854.
Lent by EDMUND J. TAYLOR, Esq.

193. ON THE AVON.

By J. SYER. 1861.
Lent by SAMUEL HOSEGOOD, Esq.

194. ST. MARY REDCLIFF.

By J. JACKSON CURNOCK, R.C.A. 1888.
Lent by ARTHUR BAKER, Esq.

195. SLATE ROCKS, OFF ILFRACOMBE.

By W. WEST.
Lent by G. E. BLOOD, Esq.

196. ON THE LYD.

By J. SYER. 1885.
Lent by SAMUEL HOSEGOOD, Esq.

This was the last picture painted by Syer. On the eve of the day of his death he remarked to his friend, in whose studio he had been painting: "I'll come in to-morrow, William, just to give one or two more touches." "Sign it," insisted Mr. Widgery, "It'll do—sign it," and John Syer obeyed. That night, in the billiard-room of his hotel, he was seized with pains in the region of the heart, and in thirty-six hours he had breathed his last.

197. NEAR BETTWS, NORTH WALES.

By J. SYER. 1860.
Lent by Samuel Hosegood, Esq.

198. WRECK, KYNANCE COVE, CORNWALL.

By G. H. JENKINS. 1876.
Lent by Mrs. E. S. Roberts.

GALLERY IV.

Oil Paintings.

199. THE BRAZEN SERPENT.

By EUSTACHE LE SUEUR.
Presented by the Right Hon. Lewis Fry.

EUSTACHE LE SUEUR was born of humble parentage in Paris in 1616. He was one of the many celebrated artists who received instruction from Vouet, and his progress was such that he was selected by his master to assist him in various works. Although he did not visit Italy, he lost no opportunity of studying the works of the great Italian masters, the style of Raphael greatly attracting him. In 1640 he became a Member of the Guild of Master Painters; but quitted this, however, on the formation of the French Academy, of which he was one of the twelve original members. So great is the reputation in which Le Sueur is held by his fellow-countrymen, that French critics do not hesitate to compare him with Raphael. One compartment of the Louvre is appropriated exclusively to his works. He died in Paris in 1655, at the early age of 38.

200. DEATH OF EDWARD COLSTON.

Born 1636. Died 1721.

By R. JEFFREYS LEWIS.

CORPORATION OF BRISTOL.

201. ROBERT THORNE.

(Mayor of Bristol, 1514.)

He founded the Grammar School under Royal Charter of King Henry VIII. in the year 1532.

CORPORATION OF BRISTOL.

202. NICHOLAS THORNE.

(Mayor of Bristol, 1545.)

"1624.—Paid the Dutch painter for drawing the two pictures of Mr. Thornes to hang up in the Council House £2 : 4 : 0."

CORPORATION OF BRISTOL.

203. THE FLIGHT OF JACOB.

By PIETRO BERRITINI DA CORTONA.

Presented by the Right Hon. LEWIS FRY.

PIETRO BERRITINI DA CORTONA was born at Cortona in 1596. Most of his early life was spent in Rome, where he devoted himself to the study of the antique, and the works of Raphael, Michelangelo, and other Italian masters. Cardinal Sacchetti became his protector, and introduced him to Pope Urban VIII. He worked for twelve

years at the frescoes of the Palazzo Barberini, which are considered to be his chefs-d'œuvre. He visited Lombardy, the Venetian States, and painted a good deal in Florence, but was afterwards exclusively employed at Rome, where he was knighted by Pope Alexander. He was also celebrated as an architect, especially of façades. He died on May 4th, 1669, and was interred in the Forum at Rome.

204. DUKE OF PORTLAND.

(Lord High Steward of Bristol, 1800.)

By Sir THOMAS LAWRENCE, P.R.A.

"1792, Oct. 20th.—Paid Thomas Lawrence Esq. for a picture painted by him, and frame, of the Duke of Portland £149—"

Corporation of Bristol.

205. THOMAS WHITE.

(Mayor of Bristol, 1531.)

Corporation of Bristol.

206. THOMAS WHITE, 1566.

(Was Lord Mayor of London, and founded St. John's College, Oxford.)

The Woodmancote Estate was purchased out of funds provided by him, and given to the City of Bristol for benevolent purposes.

Corporation of Bristol.

207. THOMAS WHITE, D.D.

He was born in Temple Street, and founded the almshouses there. He also founded Sion College, London.

"1625.—Paid unto John the Painter for drawing Dr. White's picture £2 : 10 : 0."

CORPORATION OF BRISTOL.

208. JOHN WHICHSONE (WHITSON).

(Mayor of Bristol, 1604, 1616; Member of Parliament for Bristol, 1605, 1614, 1620, 1625; founded the Red Maids' School, 1621.)

This picture is said to have been originally in the Alderman's House in St. Nicholas Street.

CORPORATION OF BRISTOL.

209. EARL OF PEMBROKE.

(Lord High Steward of Bristol.)

By SIR ANTHONY VANDYKE.

"1627.—Paid the picture-maker for drawing the Earl of Pembroke £3 : 13 : 4."

CORPORATION OF BRISTOL.

ANTHONY VANDYKE was born at Antwerp, March 22nd, 1599. His father, Frans Vandyke, was a silk merchant in that city, and Anthony was the seventh of a family of twelve; his mother, Marie Cuypers, who was skilled in embroidery and other arts, died when he was only eight years old, in 1607. He became the pupil of Hendrik van Balen as early as 1609,

but Vandyke's great instructor was Rubens, with whom he lived for about four years. He was still acting as Rubens' assistant in 1620, although he had been admitted a master of the Antwerp Corporation of Painters early in the year 1618, before he was twenty. Having obtained sufficient proficiency as a painter, Vandyke, by the advice of Rubens, visited Italy in 1623. He spent about five years in that country, dividing his time between Genoa, Venice, and Rome, also paying a short visit to Palermo. Shortly after his return to Antwerp in 1628 he painted a picture of St. Augustin for the church of the Augustinians of that city, which established his celebrity as one of the first masters of his age. This was followed by a still more celebrated work, the Crucifixion, for the church of St. Michael at Ghent, and he soon acquired an unrivalled reputation as a portrait painter. About the year 1631 Vandyke appears to have visited England, but not meeting with the reception he had been led to anticipate, he returned after a short time to his own country. He had already visited England before in 1621, previous to his journey to Italy, In 1632, however, Charles I, who had seen a portrait of Nicolas Maniere, his chapel-master, by Vandyke, sent an express invitation to the painter to come to England, and on this occasion he was most courteously received, being vested with the title of Principal Painter in Ordinary to their Majesties at St. James's, and shortly afterwards being knighted. From this time Vandyke became the favourite painter in England, and settled there for the remainder of his life, his very successful career as a portrait painter enabling him to live in great style. He died in London, December 9th, 1641, in his forty-third year. Notwithstanding his expensive style of living, Vandyke left property to the value of about £20,000 sterling. Some of Vandyke's earlier reproductions are scarcely to be distinguished from those of Rubens. The only difference is, perhaps, a greater precision and a cooler colouring on the part of Rubens' famous pupil. When Vandyke travelled and painted in

Italy he was considerably influenced by the works of Titian, which, combined with the southern complexion of his sitters, led him to adopt a richer, deeper, and more glowing colour. The sacred and other free compositions painted by Vandyke belonged to the period of his greatest executive power. In freshness, force, and vigour of handling they are unsurpassed. But they interest less than do his noble portraits. In these he stands a master among masters, and happily they still exist in numbers, and for the most part well-preserved witnesses to the renown which always attends the name of Vandyke.

210. LORD CLARE.

By T. GAINSBOROUGH, R.A.

Inscription:—"Right Honourable Robert Nugent Esqre. unanimously re-elected Member of Parliament for Bristol Decr. 26th, 1759."

Corporation of Bristol.

THOMAS GAINSBOROUGH was born at Sudbury, in Suffolk, in the spring of 1727, and was the youngest son of John Gainsborough, a clothier, whose circumstances would not admit of his giving his son a classical education. He very early discovered a propensity for art, which was nursed, as he loved to acknowledge in after years, by the Suffolk scenery with which he was surrounded, and in which, as a boy, he used to take such delight. Before he was ten years old he was sent to the Grammar School, of which his uncle, the Rev. Humphrey Burroughs, was master; but he does not seem to have made much progress, as he employed himself chiefly in making sketches. At last, when he was in his fourteenth year, it was decided to send young Gainsborough to London, and so in 1741 he was entrusted to the care of a silversmith there, who introduced him to Gravelot, an engraver and

teacher of drawing, from whom he learnt the art of etching. Gravelot, recognising his talent, obtained for him admission to the Martin's Lane Academy, where he worked for three years under Francis Hayman, the historical painter, and, like Gainsborough himself, one of the original members of the Royal Academy, founded in 1768. Gainsborough next set up for himself in Hatton Garden as a portrait and landscape painter; but, achieving little success, he returned the following year, in 1745, to Sudbury, where, in his nineteenth year, he married Margaret Burr, a young lady with £200 a year, whose brother was a traveller in his father's employ. After a brief residence at Sudbury, he removed to Ipswich in 1746, and lived there with his wife for about twelve years. While there he made the acquaintance of Joshua Kirby, which ripened into a warm friendship, and lasted till the death of the latter in 1771. At the suggestion of Philip Thicknesse, the newly-appointed Governor of Landguard Fort, Ipswich, with whom he had also become acquainted, and who afterwards became his first biographer, Gainsborough in 1760 removed to Bath, which was then the resort of fashion. Here much of his time was devoted to portraiture, which appears subsequently to have divided his attention with landscape painting. In 1774, owing to a quarrel with the Thicknesses, Gainsborough left Bath, and for a second time set up in London, renting a portion of Schomberg House, a noble mansion in Pall Mall. From this period his reputation was such that he was considered the rival of Sir Joshua Reynolds in portrait and of Richard Wilson in landscape painting. In 1779 he was at the height of his fame; all the eminent men of the day sat to him, and he was the favourite painter of the King and Royal Family. From 1769 to 1783 (excepting 1773—1776) Gainsborough was a constant exhibitor at the Royal Academy, exhibiting in all ninety-six works; but he ceased to contribute after 1783, owing to a disagreement with the Council. He died in London of cancer in the

neck, at the age of 60, on August 2nd, 1788, and was buried, at his own desire, in Kew Churchyard, near his old friend, Joshua Kirby.

Gainsborough will always occupy the highest place in the English school, whether as a portrait or as a landscape painter. In his early landscapes he showed traces of the Flemish school, but as time went on Nature alone became his mistress. As a colourist he ranks with Rubens, and in technical work Ruskin says that "Turner is a child to him." The principal features in his character were his kindness and his passionate love for music. He used to say he "painted portraits for money, landscapes because he loved them, and was a musician because he could not help it." He is said never to have put his name to any picture, his style being so peculiar to himself.

211. **"And I saw, and behold a white horse: and he that sat on him had a bow; and a crown was given unto him: and he went forth conquering, and to conquer."—Rev. vi. 2.**

By PHILIP JAMES DE LOUTHERBOURG, R.A.
Lent by Mrs. A. A. HARE.

PHILIP JAMES DE LOUTHERBOURG was born at Strasburg in 1740. He was the son and pupil of a miniature painter, and became a very popular painter of battles, hunts, sea pieces, and landscapes. In 1768 he was made a Member of the French Academy, and afterwards appointed court painter by the king. In 1771 he came to England and settled in London, where he passed the remainder of his life. Soon after his arrival in England he was engaged by Garrick to make designs for scenes at the Drury Lane Theatre, and

in that province of art he displayed extraordinary ability. In 1780 he was elected an Associate of the Royal Academy, and in 1781 became an Academician. He died at Hammersmith, and was buried at Chiswick in 1812.

212. ROBERT KYTCHENN (KITCHEN).

(Mayor of Bristol 1588.)

Buried in St. Stephen's Church.

One of the bronze tables standing in front of the Exchange bears the following inscription on the ring of its surface: "This post is the gift of Master Robert Kitchin, Merchant, sometime Maior and Alderman of this City, who dec. 1 Septemb. 1594." On the garter beneath: "His Executors were fower of his servants, John Barker (Mayor 1607), Matthew Haviland, Abell Kitchin, Alderman of this City, and John Roborow Sherif 1630."

CORPORATION OF BRISTOL.

213. EARL OF DORSET.

(Lo. Highe Treasvrer.)

Was Lord Chamberlain of the King's Household.

CORPORATION OF BRISTOL.

214. RICHARD BAYLY.

(Mayor of Bristol 1741.)

By WOOD.

CORPORATION OF BRISTOL.

215. ANNE BAYLY.

(Mayoress of Bristol 1741.)

By WOOD.

CORPORATION OF BRISTOL.

216. GEORGE HARRINGTON.

(Mayor of Bristol 1617.)

He was active and benevolent in the performance of his duties.

Inscription: "Ætatis Suæ 70. Anno Domini 1630."

CORPORATION OF BRISTOL.

217. LO. BVRLYE (BURLEIGH).

(Lo. Highe Treasvrer 1598.)

"Paid unto Sergeaintt, painter at Arms in London for my Lord Treasurer's picture with his Arms £3 —for a new frame to set it in, and for carriage from London 5s.; for one ell of Taffeta for a curtain for the same, and making it, 6s.; = pro memoria £3 : 11 : 0"

CORPORATION OF BRISTOL.

218. CHARLES I.

By C. JANSEN.

"1633.—Paid unto Fletcher the Dutchman, for the new making of the King's picture, the Lord Treasurer, and Lord Cecill, and for the new trimming of the pictures in the Council House £6—."

CORPORATION OF BRISTOL.

CORNELIS JANSEN, or JANNSENS, was born at Amsterdam in 1593. He had already reached

considerable celebrity in his own country when he visited England in 1618. Here he met with very flattering encouragement, and was taken into the service of James I., whose portrait he painted several times. His pictures are generally painted on panel, but he also worked in miniature. Jansen was less employed after the arrival of Vandyke, although he remained in England until 1648. He then settled at the Hague, and died at Amsterdam between 1662 and 1664.

219. JAMES II.

By Sir GODFREY KNELLER.

"1686, April 7.—Paid John Hoskins for the King's picture £10 : 5 : 0, for gilding frame 13s."

Owing to the unpopularity of James II., especially in the West, the face of the King was covered up by another portrait. This was only discovered when the time came for cleaning and restoring the picture.

Corporation of Bristol.

SIR GODFREY KNELLER was born at Lübeck in 1646. When quite young he was sent to Amsterdam, where he entered the school of Rembrandt, and continued his course of studies there for several years. In 1672 he went to Rome, and soon began to acquire fame as an historical painter. He afterwards went to Venice, where he was well received by the principal families, whose portraits he painted. On his return from Italy he dwelt some time in Hamburg, but in 1674 was induced to try his fortune in London, where he eventually settled, enjoyed an unrivalled reputation as a portrait painter, and amassed a considerable fortune. He was knighted in 1692, and created a baronet in 1715. There was hardly a person of note in his day whom he did not paint. He resided in Covent Garden for twenty-four years, but in 1705 settled down near Twickenham. He died at Twickenham in 1723.

220. QUEEN ANNE.

By Sir GODFREY KNELLER.

Queen Anne granted the last of the series of Bristol Charters.

"1703, Sep. 29.—Paid Alderman Yate, being so much paid for the picture of Her Majesty to be put up in the Council House, £24 : 15 : 0."

Corporation of Bristol.

221. PRINCE EUGENE OF SAVOY.

By Sir GODFREY KNELLER.

Lent by Charles Wintle, Esq.

222. EARLE OF PEMBROOKE (PEMBROKE).

(Lo. Stewarde of ye King's Hovse.)

Corporation of Bristol.

223. SEBASTIAN CABOT.

Copy of the portrait originally in the possession of C. J. Harford, Esq. The original was removed to America, where it was destroyed by fire. Before its destruction several copies had been made.

Presented by Francis F. Fox, Esq.

Corporation of Bristol.

224. EDWARD COLSTON, THE PHILANTHROPIST.

By RICHARDSON.

"1702, Jan. 25th.—Paid Alderman Yate for Mr. Colston's picture and other disbursements, as per note £23 : 6 : 8."

CORPORATION OF BRISTOL.

225. SCENE FROM THE "ODYSSEY."

By COOKE.

Lent by Col. T. W. CHESTER-MASTER.

226. EDMUND BURKE, M.P.

(Elected Member of Parliament for Bristol 1774.)

By SIR JOSHUA REYNOLDS, P.R.A.

CORPORATION OF BRISTOL.

SIR JOSHUA REYNOLDS, the greatest of all English portrait painters, was born at Plympton, in Devonshire, on July 16th, 1723. His father, the Rev. Samuel Reynolds, was Head Master of the Grammar School there. Young Reynolds was originally intended for the medical profession, but he evinced very early a taste for art, and the perusal of Richardson's *Treatise on Painting* decided him to become a painter. He was accordingly, in 1741, placed with Hudson, an eminent portrait painter in London. He remained, however, with Hudson only two years, and then set up as portrait painter at Plymouth Dock, now Devonport. In 1746 he took apartments in St. Martin's Lane, and commenced practice in London. In 1749 he went to Italy, and, after spending about three years there, returned at the end of the year 1752, by way of

Paris, to England. He settled in London, and soon became the most distinguished portrait painter in the capital. On the establishment of the Royal Academy, in 1768, he was unanimously elected President, and knighted by George III. In 1784 he succeeded Allan Ramsay as Painter in Ordinary to the King. Sir Joshua's industry and energy never flagged; he worked until the failure of his sight obliged him to relinquish his pencil in 1789, and from that time his health gradually declined. He died at his house in Leicester Square on February 23rd, 1792, and was buried with the honours due to his worth and genius in St. Paul's Cathedral. He exhibited in all 245 works at the Royal Academy.

227. AN UNNAMED ALDERMAN.

Inscription: "Anno Domini 1583. Ætatis Suæ 62."
Arms: A globe.

CORPORATION OF BRISTOL.

228. LO. WESTON, EARLE OF PORTLAND.

(Lo. High Treas. 1612.)

CORPORATION OF BRISTOL.

229. RIVER SCENE NEAR ANTWERP.

By ABRAHAM STORCK.

Lent by CHARLES WINTLE, Esq.

ABRAHAM STORCK was born at Amsterdam about 1650. His pictures usually represent river scenes near Antwerp or Amsterdam. His ships are well drawn, his colouring clear and transparent, and his skies and water usually light and floating. He died at Amsterdam in 1710.

230. THE MAGDALEN.

By GUIDO RENI.

Lent by Dr. T. D. Nicholson.

GUIDO RENI, commonly called "Guido," was born at Calvenzano, near Bologna, in 1575. His father, a musician, failing to persuade his son to follow in his own profession, placed him at the age of 10 in the studio of Calvaert, the Antwerp painter, then living at Bologna. In the beginning of the seventeenth century he went to Rome, where he attracted universal notice, and obtained great distinction during the twenty years he remained there. On his return from Rome he settled at Bologna, where he lived in great splendour, and established a celebrated school. He painted very few portraits, his pictures being chiefly scriptural or mythological, of which there are between two and three hundred in the various collections of Europe. He died at Bologna, August 18th, 1642.

231. EARLE OF SALIBVRŸ (SALISBURY).

(Lo. High Treasvrer.)

Died 1612.

Corporation of Bristol.

232. THE RECORDING ANGEL.

By Sir JOSHUA REYNOLDS, P.R.A.

Lent by Rev. Canon Everingham.

233. HEADS OF ANGELS.

By J. H. WALKER.
Lent by Rev. CANON EVERINGHAM.

The original picture, by Sir Joshua Reynolds, was exhibited in the Royal Academy in 1787, and is now in the National Gallery. Ruskin said of this picture: "The best copy of the Angels' Heads I have seen."

234. PORTRAIT OF MRS. MASTER.

(Wife of Thomas Master and Sister of the First Lord Sherborne.)

By SIR THOMAS LAWRENCE, P.R.A.
Lent by Col. T. W. CHESTER-MASTER.

One of the earliest of Sir Thomas Lawrence's portraits.

235. HEAD OF A RABBI.

By REMBRANDT.
Lent by Mrs. ROBERT HALL WARREN.

REMBRANDT HARMENSZ VAN RIJN was born at Leyden on July 15th, 1606, and was the son of a miller. After leaving the Latin school at Leyden, Rembrandt was placed under Jacob von Swanenburch, a respectable painter and member of an old Leyden family, for three years. He then went to Amsterdam, and studied under Pieter Lastmann for about six months. In 1623 he returned to Leyden, and became from that

time a diligent and exclusive student of nature. He occupied himself in painting heads for his own improvement, and gradually attained reputation and practice as a portrait painter. In this direction and in others he produced, before he finally left Leyden, some of his most precious works. In 1630, at the age of twenty-two, he settled in Amsterdam, where he remained until his death. At Amsterdam Rembrandt's fame quickly rose to its highest point. His studio became crowded with scholars, who flocked thither from all parts of Holland, and every lover of art was eager to obtain one of his works. But notwithstanding the large income which must have accrued to him, Rembrandt incurred considerable debts; his difficulties went on increasing, and in 1656 he was publicly declared insolvent. This disaster has been commonly explained by the impoverished condition of Holland at that time, but Rembrandt's embarrassments are, however, partly to be attributed to the fact that in his passion for collecting works of art he was usually utterly regardless of their cost. His misfortune appears to have had no effect on his professional energies, for his works produced during and immediately after the time when it occurred exhibit all his wonted powers. He died on the 8th of October, 1669, at Amsterdam.

236. INTERIOR WITH SHEEP.

By GEORGE MORLAND.

Corporation of Bristol.

GEORGE MORLAND was born on the 26th June, 1763, in London, and was instructed in his art by his father. His subjects were generally animals, or of a domestic character, and all his pictures were executed with extreme facility. Morland's death, hastened by dissipation, took place in London on the 29th October, 1804, when he was forty-two years of age.

237. PORTRAIT OF THE HON. WILLIAM FLETCHER.

By (?) THOMAS GAINSBOROUGH, R.A.

Lent by Col. T. W. CHESTER-MASTER.

238. VENICE.

By F. GUARDI.

Lent by Mrs. ROBERT HALL WARREN.

FRANCESCO GUARDI, a Venetian painter, was born at Venice in 1712, and died there in 1793. His works are rich and forcible in their colouring, and occasionally on a tolerably large scale, though more frequently of a very small cabinet size; the number of the latter description scattered over Europe in public and private galleries baffles calculation.

239. LADY THOMOND.

Painted by HERSELF.

After Sir THOS. LAWRENCE, P.R.A.

Lent by Rev. Canon EVERINGHAM.

240. THE MUSIC LESSON.

By FRANS HALS.

Lent by Mrs. ROBERT HALL WARREN,.

FRANS HALS was born in 1580 or 1581 at Antwerp. He is acknowledged to be one of the greatest masters in portraiture of his own or of any time, and of the whole host of Netherlandish painters who practised in that branch of art in

the first half of the sixteenth century, he stands second only to Rembrandt. He lived, however, a very irregular and improvident life. He died at Haarlem in 1666.

241 THE CARD PLAYERS.

By F. ZUCCARO.
Lent by Col. T. W. CHESTER-MASTER.

FREDERIGO ZUCCARO was born in 1543, and when seven years old was placed under the tuition of his brother, at Rome. He early gained distinction for his painting, and in 1567 he went to France, where he was for a time in the service of the Cardinal of Lorraine. From France he went to Antwerp, then to Amsterdam, and in 1574 to England. Here he is said to have painted the portrait of Queen Elizabeth, but he soon returned to Italy, and resided some time at Venice. In 1586 he was invited to the court of Madrid by Philip II., who employed him to paint in the Escurial. He died at Ancona in 1609.

NOTE.—Pictures 242 to 266 inclusive form a portion of the Badminton and Stapleton collections, kindly lent by His Grace the Duke and Her Grace the Dowager Duchess of Beaufort.

242. HENRY, 1st DUKE OF BEAUFORT.

By SIR PETER LELY.
Lent by His Grace the DUKE OF BEAUFORT.

243. HENRY, 2nd DUKE OF BEAUFORT.

Artist unknown.
Lent by His Grace the DUKE OF BEAUFORT.

244. HENRY, 3rd DUKE OF BEAUFORT.

Artist unknown.

Lent by His Grace the DUKE OF BEAUFORT.

245. CHARLES NOEL, 4th DUKE OF BEAUFORT.

Artist unknown.

Lent by His Grace the DUKE OF BEAUFORT.

246. HENRY, 5th DUKE OF BEAUFORT.

Artist unknown.

Lent by His Grace the DUKE OF BEAUFORT.

247. HENRY CHARLES, 6th DUKE OF BEAUFORT.

Artist unknown.

Lent by His Grace the DUKE OF BEAUFORT.

248. HENRY, 7th DUKE OF BEAUFORT.

By F. X. WINTERHALTER. 1843.

Lent by His Grace the DUKE OF BEAUFORT.

FRANZ XAVER WINTERHALTER was born in the Black Forest, April 20th, 1806. After studying engraving for a time at Freiburg he went in 1823 to Munich, where he received instruction in portrait painting. In 1828 he removed to Carlsruhe, and a successful portrait of the Grand Duke Leopold put him on the road to fortune. He was appointed painter to the Court, and was now enabled to make journeys to France and Italy for his further improvement. In 1834 he settled in Paris, making, however, constant journeys to foreign capitals as his position as a

fashionable portrait painter became assured. He painted many European royalties and distinguished persons, and has at times been compared with Sir Thomas Lawrence. He died at Frankfort, July 8th, 1873.

249. HENRY CHARLES FITZROY, 8th DUKE OF BEAUFORT.

By ELLIS ROBERTS. 1898.

Lent by Her Grace the DOWAGER DUCHESS OF BEAUFORT.

250. MARES AND FOALS.

(Belonging to the 8th Duke of Beaufort, in the Pens at Badminton.)

By W. H. HOPKINS. 1866.

Lent by His Grace the DUKE OF BEAUFORT.

251. FIELD-MARSHAL LORD RAGLAN.

By Sir FRANCIS GRANT, P.R.A.

Lent by His Grace the DUKE OF BEAUFORT.

SIR FRANCIS GRANT, a portrait painter, was born at Kilgraston in Perthshire in 1810. He was educated at Harrow with the intention that he should study for the Bar, but he preferred the pursuit of art, and adopted it as a profession. He first exhibited at the Royal Academy in 1834, and among his early works were hunting meets, of which his liking for field sports rendered him a faithful delineator. He subsequently devoted himself to full-length portraits, and became the fashionable portrait painter of his day, most of the celebrities of his time sitting to him. He was elected an Associate of the Royal Academy in 1842, and an Academician in 1851. In 1866 he was chosen President of the Royal Academy, and knighted. He died, after several years' suffering, in 1878, at Melton Mowbray, where he was buried, his family declining the honour of a grave in St. Paul's Cathedral.

252. 7th DUCHESS OF BEAUFORT AND HER YOUNGEST DAUGHTER, THE PRESENT DOWAGER COUNTESS OF LONDESBOROUGH.

By FRANK STONE.

Lent by Her Grace the DOWAGER DUCHESS OF BEAUFORT.

253. STOKE PARK.

By J. WOOTTON.

Lent by His Grace the DUKE OF BEAUFORT.

254. JOHN SYMES DE BERKELEY (of Stoke Gifford). 1685.

Artist unknown.

Lent by Her Grace the DOWAGER DUCHESS OF BEAUFORT.

255. CHEPSTOW.

By T. SMITH.

Lent by His Grace the DUKE OF BEAUFORT.

256. PORTRAIT OF SALVATOR ROSA.

By HIMSELF.

Lent by His Grace the DUKE OF BEAUFORT.

SALVATOR ROSA was born at Renella, in the neighbourhood of Naples, July 21st, 1615. Salvator's favourite subjects were landscapes, selected chiefly from wild and romantic scenery. Fuseli says of him: "He delights in ideas of desolation, solitude, and danger; impenetrable forests, rocky shores; in lonely dells leading to dens and caverns of banditti; alpine ridges, trees

blasted by lightning or snapped by time, lowering or thundering clouds, and suns shorn of their beams. His figures are wandering shepherds, forlorn travellers, wrecked mariners, banditti lurking for their prey or dividing their spoils." Many of Salvator's best pictures are in this country. He died at Rome in 1673. (See Nos. 270 and 274.)

257. HENRY, MARQUIS OF WORCESTER, AFTERWARDS 9th AND PRESENT DUKE OF BEAUFORT.

By Sir FRANCIS GRANT, P.R.A.

Lent by His Grace the Duke of Beaufort.

258. LADY BLANCHE ELIZABETH ADELAIDE SOMERSET, DAUGHTER OF THE 8th DUKE AND DUCHESS OF BEAUFORT.

(Married to the Marquis of Waterford.)

By ELLIS ROBERTS. 1894.

Lent by Her Grace the Dowager Duchess of Beaufort.

259. HENRY, 7th DUKE OF BEAUFORT, AT THE EGLINTON TOURNAMENT.

By Sir EDWIN LANDSEER, R.A.

Lent by His Grace the Duke of Beaufort.

Sir EDWIN LANDSEER was born in London on March 7th, 1802. He was educated in art by his father before he became a student of the Royal Academy, and he received also some instruction

from Haydon, the historical painter. He early displayed his great ability, having obtained a medal from the Society of Arts at the early age of 13 for a drawing of a large Alpine mastiff. His name first appears in the Royal Academy catalogues in 1817, in his sixteenth year, when he exhibited the "Portrait of a Dog." These and other works attracted great notice, and established for the painter before he had reached his twentieth year an unrivalled reputation in his own department of art, which was more than maintained by the long series of pictures which followed them on the walls of the Royal Academy and at the British Institution. Besides his pictures of animals he painted several portraits. In 1826 Landseer was made an Associate of the Royal Academy and an Academician in 1830. In 1850 he received the honour of knighthood from Her Majesty. In 1866 he was offered the Presidentship of the Royal Academy, but refused. His later years were clouded by fits of depression, and he died at St. John's Wood, London, on October 1st, 1873, being buried in St. Paul's Cathedral.

260. BADMINTON.

By T. SMITH.
Lent by His Grace the Duke of Beaufort.

261. HENRY, MARQUIS OF WORCESTER, AFTERWARDS 9th AND PRESENT DUKE OF BEAUFORT.

By Professor HUBERT VON HERKOMER, C.V.O., R.A. 1896.
Lent by His Grace the Duke of Beaufort.

262. LOWER WOODS.

By ALLEN C. SEALY and A. H. WARDLOW.
Lent by His Grace the Duke of Beaufort.

LOWER WOODS.

1. 1st Whip
2. 2nd Whip
3. Marquis of Worcester
4. Berry
5. W. N. Wimbow
6. Mr. Walter White
7. R.W. Chandos Pole, Esq.
8. Mrs. A. Maitland Wilson
9. Viscountess Raincliffe
10. Viscount Raincliffe
11. Lord Edward Somerset
12. T. H. Cardwell, Esq.
13. Baron de Tuyll
14. The Duke of Beaufort
15. Charles Harding, Esq.
16. Lord Arthur Somerset
17. Charles T. Jacoby, Esq.
18. Miss Codrington
19. Sir Gerald Codrington, Bart.
20. G. Sotheron Estcourt, Esq.
21. Lady Edward Somerset

LARK HILL.

1. 2nd Whip
2. The Duke of Beaufort
3. Baroness delTuyll
4. Marquis of Worcester
5. Viscountess Raincliffe
6. Mrs. A. Maitland Wilson
7. A. Maitland Wilson, Esq.
8. Lord Edward Somerset
9. G. Sotheron Estcourt, Esq
10. R. W. Chandos Pole, Esq.
11. Captain Napier Miles
12. 1st Whip

SODBURY VALE.

1. E. Grace, Esq.
2. G. J. Marjoribanks, Esq.
3. J. G. Blagrave, Esq.
4. Miss E Codrington
5. A. Yockney, Esq.
6. A. Maitland Wilson, Esq.
7. Mr. Tom Bennett
8. George Codrington, Esq.
9. Miss Yockney
10. Captain Tremayne Miles
11. The Duke of Beaufort
12. E. H. Clutterbuck, Esq.
13. Mrs. Jacoby
14. John Fuller, Esq.
15. Sir J. Dickson Poynder, Bart.
16. R. W. Chandos Pole, Esq.
17. A. Sutton, Esq.
18. Lady Edward Somerset
19. Lord Tyrone
20. Marquis of Worcester
21. Sir Thos. Dancer, Bart.
22. Miss Dawkins
23. D. Lindsay, Esq.
24. Colonel Wallington
25. Colonel F. Henry
26. Lady Doreen Long
27. Miss Little
28. General Sir A. Little
29. E. Park Yates, Esq.
30. Mrs. Daniell
31. Captain J. Spicer
32. Colonel Kingscote
33. Mr. F. Hiscock
34. J. P. Gwynne Holford, Esq.
35. Mrs. A. Hoare
36. Mrs. A. Maitland Wilson

GREAT WOOD.

1. Major Jones
2. J. F. Stancombe, Esq.
3. M. Meredith-Brown, Esq.
4. Captain T. Donovan.
5. Viscount Trafalgar
6. Miss Ethel Long
7. Colonel Inigo Jones
8. Arthur Cotes, Esq.
9. Miss Cave
10. Sir R. Fowler, Bart.
11. Miss Miles
12. Viscount Dangan
13. Earl of Suffolk
14. Viscountess Trafalgar
15. Mr. C. J. Hibbard
16. Colonel Miles
17. Countess Cowley
18. Captain C. Napier Miles
19. T. F. Forrest, Esq.
20. The Duke of Beaufort
21. Lady Eva Wellesley
22. Marquis of Worcester
23. Walter H. Long, Esq., M.P.
24. 2nd Whip

263. LARK HILL, NEAR TROUBLE HOUSE.

By ALLEN C. SEALY and A. H. WARDLOW.
Lent by His Grace the DUKE OF BEAUFORT.

264. SODBURY VALE.

By ALLEN C. SEALY and A. H. WARDLOW.
Lent by His Grace the DUKE OF BEAUFORT.

256. GREAT WOOD.

By ALLEN C. SEALY and A. H. WARDLOW.
Lent by His Grace the DUKE OF BEAUFORT.

266. BARON DE BOTTETOURT, FATHER OF THE 4th DUCHESS OF BEAUFORT.

By T. HUDSON (Master of Sir Joshua Reynolds).
Lent by Her Grace the DOWAGER DUCHESS OF BEAUFORT.

---

267. ITALIAN COAST SCENE.

By ABRAHAM BEGEIJN.
Lent by CHARLES WINTLE, Esq.

ABRAHAM CORNELISZ BEGEIJN, a native of Holland, born in 1650, painted landscapes and cattle in the style of Berchen, and his pictures of these subjects are justly admired. His principal residence was in Berlin, but he also worked at the Hague. He died suddenly at Berlin in 1697.

GALLERY V.

Oil Paintings.

268. BEAR-BAITING IN GASCONY.

(Scene in a French village; the picture is full of sunshine, life, and animation.)

By E. MONDINEU.
Presented by Alfred Capper Pass, Esq.

(Exhibited in the Paris Salon, 1901.)

269. KYNANCE COVE, CORNWALL.

By EDWIN EDWARDS.
Presented by Mrs. E. R. Edwards.

270. LANDSCAPE, WITH NATURAL ARCH.

(A characteristic rock scene.)

By (?) SALVATOR ROSA.
Lent by CHARLES NEWTH, Esq.

271. SUNSET—INVERSNAID.

By A. DE BREÀNSKI.
Lent by H. C. LAWRENCE, Esq.

272. HER MAJESTY QUEEN VICTORIA CONFERRING THE HONOUR OF KNIGHTHOOD UPON SIR HERBERT ASHMAN, First Lord Mayor of Bristol, at the Council House, Bristol, Nov. 15th, 1899.

By R. CATON-WOODVILLE. 1901
Presented by the SUBSCRIBERS.

273. MINEHEAD WARREN.

By CHARLES BRANWHITE.
Lent by HUBERT HICKMAN, Esq.

274. LANDSCAPE, WITH NATURAL ARCH.

By (?) SALVATOR ROSA.
Lent by CHARLES NEWTH, Esq.

275. LAKE OF MAGGIORE.

By F. MATVEEFF. 1812.
Presented by HENRY DANIEL, Esq.

FEDOR M. MATVEEFF was born in St. Petersburg in 1758. He was one of the most distinguished Russian landscape painters of his time. He painted most of his pictures in Rome, where he died in 1826.

276. HAYMAKERS.

By T. AUSTEN BROWN.
Lent by FRANCIS J. FRY, Esq.

A very strongly-painted picture, rich in colour and glowing with sunshine.

277. LANDSCAPE WITH CATTLE.

By VAN LOO.
Lent by J. H. HOWELL, Esq.

278. DOGE OF VENICE.

Artist unknown.
Lent by CHARLES WINTLE, Esq.

279. FAMILY GROUP.

By JAMES CURNOCK. 1838.
Lent by Mrs. H. M. BILLINGS.

Engravings.

280. JAMES HALL.

After Sir Francis Grant, P.R.A.
By JAMES FAED.
Lent by G. H. Loxton, Esq.

281. F. BARTOLOZZI, R.A.

(The eminent engraver.)

By P. W. TOMKINS.
Lent by G. H. Loxton, Esq.

282. [8th DUKE AND DUCHESS OF BEAUFORT.

After Sir Francis Grant, P.R.A.
By JAMES SCOTT.
Lent by Charles Wintle, Esq.

283. LADY HAMILTON (Mezzotint).

By SCOTT BRIDGEWATER.
Lent by W. Frost, Esq.

284. MEZZOTINT OF SIR JOSHUA REYNOLDS.

After Sir Joshua Reynolds, P.R.A.
Lent by the Rev. Canon Everingham.

285. LADY LYNDHURST.

After Sir Thomas Lawrence, P.R.A.
By SAMUEL COUSINS, R.A.
Lent by G. H. Loxton, Esq.

286. AN EASTERN RULER.

After Sir Thomas Lawrence, P.R.A.
By J. LUCAS.
Lent by G. H. Loxton, Esq.

287. HUBERT VON HERKOMER, Esq., C.V.O., R.A., AND HIS CHILDREN.

By Professor HUBERT VON HERKOMER, R.A.
Lent by G. H. Loxton, Esq.

288. THE GUARDS CHEER!

After Professor Hubert von Herkomer, R.A.
Lent by The Fine Art Society, London,

(*See original picture in Gallery II., No. 128.*)

289. THE CONNOISSEURS.

(Portrait of Landseer.)

After Sir Edwin Landseer, R.A.
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Lent by Joseph Rogers, Esq.

290. MORETTA.

After Lord Leighton, P.R.A.
By SAMUEL COUSINS, R.A.
Lent by Joseph Rogers, Esq.

291. LADY DOVER AND HER SON.

After Sir Thomas Lawrence, P.R.A.
By SAMUEL COUSINS, R.A.
Lent by G. H. Loxton, Esq.

292. THE DUCHESS OF DEVONSHIRE.

After Sir Joshua Reynolds, P.R.A.
By SAMUEL COUSINS, R.A.
Lent by Joseph Rogers, Esq.

293. COUNTESS GOWER AND CHILD.

After Sir Thomas Lawrence, P.R.A.
By SAMUEL COUSINS, R.A.
Lent by W. Frost, Esq.

294. DICK WHITTINGTON.

After James Sant, R.A.
By SAMUEL COUSINS, R.A.
Lent by Joseph Rogers, Esq.

295. NICHOLAS BERGHEM.

After Rembrandt.
By C. TURNER.
Lent by G. H. Loxton, Esq.

296. THE DUCHESS OF RUTLAND.

After Sir Joshua Reynolds, P.R.A.
By SAMUEL COUSINS, R.A.
Lent by Joseph Rogers, Esq.

297. SISTERS FRANKLIN.

After Sir Joshua Reynolds, P.R.A.
By SCOTT BRIDGEWATER.
Lent by W. Frost, Esq.

298. ST. PAUL.

After Benjamin West, P.R.A.
By F. BARTOLOZZI, R.A.
Lent by G. W. Loxton, Esq.

299. THE EFFECTS OF EXTRAVAGANCE AND IDLENESS (Mezzotint).

After George Morland.
By W. WARD.
Lent by F. Newcombe, Esq.

300. THE MAN OF SORROWS.

After Sir Noel Paton, R.S.A.
Engraved 1879.
Lent by J. F. Bawn, Esq.

301. JERUSALEM IN HER GRANDEUR, A.D. 33.

After H. C. Selous.
Lent by Rev. A. J. Harvey.

302. CHRIST'S TRIUMPHAL ENTRY INTO JERUSALEM.

After Gustave Doré.
Lent by Rev. A. J. Harvey.

303. THE FLIGHT INTO EGYPT.

After Edwin Long, R.A.
Lent by Rev. A. J. Harvey.

304. THE SHADOW OF THE CROSS.

After W. Holman Hunt, O.M.
Lent by Rev. A. J. Harvey.

305. JERUSALEM IN HER FALL.

After H. C. Selous.
Lent by Rev. A. J. Harvey.

306. CHRIST LEAVING THE PRÆTORIUM.

After Gustave Doré.
Lent by Rev. A. J. Harvey.

307. SISTER ARTS.

After W. J. Grant.
By FRANCIS HOLL, A.R.A.
Lent by G. Fores, Esq.

(See original painting No. 84.)

308. CONTENT.

By F. BARTOLOZZI, R.A.
Lent by Mrs. A. A. Hare.

309. WHERE THE GANNET BUILDS.

After Peter Graham, R.A.
By J. B. PRATT.
Lent by Miss Phillips.

310. EMBARKATION OF KING HENRY VIII. AT DOVER, 1520.

By J. BASIRE.
Lent by the Rt. Hon. Lewis Fry.

(The original paintings of this engraving and of No. 315 are now hung at Hampton Court.)

311. THE SILENT RESTFULNESS OF EVE (Etching).

After B. W. Leader, R.A.
Lent by F. Newcombe, Esq.

312. WIND OF THE WOLD.

After George Mason.
By H. MACBETH RAEBURN.
Lent by F. Newcombe, Esq.

313. OLD MANOR HOUSE (Etching).

After B. W. Leader, R.A.
Lent by F. Newcombe, Esq.

314. HIGHLAND ROVERS.

After Peter Graham, R.A.
Lent by Miss Phillips.

315. LE CHAMP DE DRAP D'OR (The Field of the Cloth of Gold).

By J. BASIRE.
Lent by the Rt. Hon. Lewis Fry.

(*See Note to No. 310.*)

316. HORSE AND LION.

After George Stubbs, A.R.A. 1777.
By BENJAMIN GREEN.
Lent by T. Wheeler, Esq.

(See similar picture by G. Stubbs in Gallery II., No. 111.)

317. THE HONEYMOON.

After J. Haynes Williams, 1891.
Lent by F. Newcombe, Esq.

318. THE INFANT HERCULES.

After Sir Joshua Reynolds, P.R.A.
By C. H. HODGES.
Lent by Rev. Canon Everingham.

319. GAMEKEEPER'S STABLE.

After A. Cooper, R.A.
By F. BROMLEY. 1836.
Lent by R. Quick, Esq.

320. THE SPORTSMAN.

After A. Cooper, R.A.
By F. BROMLEY. 1836.
Lent by R. Quick, Esq.

321. CHRIST'S CHARGE TO PETER.

(Photograph from Raphael's cartoon.)

(*See Nos. 322 a, b, and 323 a, b.*)

Corporation of Bristol.

The original cartoons are drawn with chalk upon strong paper and coloured in distemper, and are hung in the North Gallery of the Victoria and Albert Museum. They were executed by Raphael and his scholars in the year 1513, as copies for tapestry work for Pope Leo X. Each cartoon is about twelve feet high.

RAFFAELLO SANZIO, usually called Raphael, was born at Urbino, in Italy, on Good Friday, March 28th, 1483, and died at Rome on Good Friday, April 6th, 1520. He received his art education in the school of Pietro Perugino, at Perugia. He afterwards painted at Florence, and for many years at Rome.

322. PAUL AND BARNABAS AT LYSTRA.

(Photograph from Raphael's cartoon.)

CORPORATION OF BRISTOL.

322a. THE MIRACULOUS DRAUGHT OF FISHES.

(Photograph from Raphael's cartoon.)

CORPORATION OF BRISTOL.

322b. THE DEATH OF ANANIAS.

(Photograph from Raphael's cartoon.)

CORPORATION OF BRISTOL.

323. ELYMAS THE SORCERER STRUCK WITH BLINDNESS.

(Photograph from Raphael's cartoon.)

CORPORATION OF BRISTOL.

323a. PETER AND JOHN HEALING THE LAME MAN.

(Photograph from Raphael's cartoon.)

CORPORATION OF BRISTOL.

323b. PAUL PREACHING AT ATHENS.

(Photograph from Raphael's cartoon.)

CORPORATION OF BRISTOL.

CENTRAL HALL.

EURYDICE. (Marble Statue.)

By Sir JOSEPH E. BOEHM, Bart., R.A.

Presented by the Executors of the late John Fuller, Esq.

Sir JOSEPH EDGAR BOEHM was born at Vienna in 1834, and came to England in 1862. He was nominated Sculptor in Ordinary to the Queen in 1881, was elected a Royal Academician in 1882, and was created a Baronet in 1889. He died in December, 1890. Sir Joseph E. Boehm was entrusted with many of the statues of Her Majesty at the Jubilee of 1887, Bristol's statue in College Green being his work.

Eurydice, in Greek mythology, was the wife of Orpheus. She died from the bite of a serpent, whereupon Orpheus descended into Hades, and by the charms of his lyre persuaded Pluto to restore her to life. He did this on condition she should walk behind her husband, who should not look back until both had arrived in the upper world. Orpheus, overcome by anxiety, looked round, only to behold her caught back into the infernal regions.—*Century Cyclopædia of Names.*

EVE AT THE FOUNTAIN.

By E. H. BAILY, R.A.

"As I bent down to look, just opposite,
A shape within the wat'ry gleam appeared,
Bending to look on me: I started back,
It started back; but pleas'd I soon return'd,
Pleas'd it returned as soon with answering looks
Of sympathy and love."

Paradise Lost, Book IV., lines 460–465

This exquisite piece of original sculpture was purchased chiefly by subscription in the year 1826, and was presented to the Bristol Institution. It was removed to the adjoining Museum when the Bristol Institution ceased to be, and was transferred to this building upon its completion in January, 1905.

MEDALLION (Girl's Head).

By E. H. BAILY, R.A. 1850.
Presented by W. W. HUGHES, Esq.

THE TRIUMPH OF THE HOUR.
(Silver and Enamel Shield.)

By PROFESSOR H. VON HERKOMER, R.A.

The enamels show each separate phase of the whole conception:—

1. The centre plate: "The Hour in all its Glory shall be led away Everlastingly." The passing of Time more particularly indicated by the scythe and hour-glass. The fulness of the hour is illustrated by the orange-tree in fruit, while its perpetual change is indicated by the running water. The lovely type of humanity is being led away by the mysterious hand of a hidden power that knows no resistance.

2. On the left is, "The Lowest shall destroy the Highest," typified by the howling destroyer of all that is best—by the creature of brutal instincts.

3. In "The Greatest shall touch the Least" the highest and purest lady in the land tenderly raises her fallen sister.

4. "Love shall Suffer" (first). Two beautiful figures symbolic of animal and spiritual emotion.

5. "Love shall Suffer" (second). Time may bring the highest joy to the mother, the purest of all happiness.

6. "The Despairing shall become Blind"—that through hopelessness humanity is led to the brink of destruction. The attitude of the figure as she turns away from the chasm suggests that the blindness may pass away and clearness of vision return.

7. On the right is, "Faith shall engender Hope." For without faith, of whatever kind, hope cannot be. Man is here linked with Nature—the purest, gentlest, and humblest life, that of the Shepherd.

8. "The Mistaken shall Fail" illustrates the folly of man in imagining that the anger and justice of God can be appeased or avoided by human sacrifice.

9. "There shall ever be the Unknowable"—which man in his pride will not admit, as he painfully struggles up the heights of scientific philosophy. He forces himself up and up, until at last his head rises into the very mists of the unsolvable, and yet ever finds that between him and the Sphinx of Mystery there yawns the impassable abyss of the Unknowable.

10. "The Raised shall touch the Fallen." The man who raises up his fellow-man is only great when he extends his hand and touches his poorer brother in love and affection. The

"Fallen" are those whom the curse of heredity in all its phases—in disease and mental ill-balance—has smitten down.

11. "The Hour shall be Recorded." Knowing nothing of Death, we, who live on, speak of those who have passed up beyond our knowledge. Such speech, the artist would have us know, is music; at all events, that history is the music of Time.

The circular "bubbles" are supposed to illustrate the brief reign of the brilliant Hours. The outspread wings above denote power, while on the centre frame they are folded. Below—"The Old shall ever ring in the New" peals the bell announcing the new birth—the Child.

(This shield was exhibited at the Royal Academy in 1899.)

[For full description, see *Magazine of Art* for January, 1899.]

A Vision of Life: the Law Divine
Broods overhead, imposing still
The tangled, mutable twist and twine
Of ill in good and good in ill,
Of woe from joy and joy from woe,
On the ebbing and flowing world below.

There stands the Triumphing Hour, amid
The splendours of the universe;
Yet, in her very triumph hid,
Stirs the inevitable curse,
The Law that nothing may remain
And all except the Law is vain.

Triumph of Love: yet Love contains,
E'en in the moment of his bliss,
His own exterminating pains,
The skull that grins beneath the kiss;
For souls that each to other fly
In pangs of coalescence die.

Triumph of Hate: but yet the deed
Of vengeance or fanatic rage
Is pregnant with the wide-blown seed
Of an ameliorating age;
Death crowns him, when a good man dies,
And Death his deeds will canonise.

Murder and motherhood—the strange,
Sad meetings of the high and low—
Hope and despair—in changeless change
Of woe from joy and joy from woe,
Like bubbles rise, to orb and burst
In cursings blest and blessings curst.

Lapsing, unlapsing, like a stream,
The old for aye rings in the new
Man is a dream and life a dream;
Yet the unattainable is true;
And the one triumph not quite vain,
The soul's stern striving to attain.

From *Musa Verticordia*, by FRANCIS COUTTS.
(Published by John Lane.)

JAMES GREIG SMITH. (Bronze Bust).

(Surgeon.)

Born July 21st, 1853. Died May 28th, 1897.

QUEEN VICTORIA. (Marble Bust).

By CARLO NICOLI.
Lent by Messrs. G. WOOD & SONS.

SIR GREVILLE SMYTH, BART.
(Marble Bust), 1885.

By ARIDIEONI.
Presented by LADY SMYTH.

Here are exhibited five cases containing a series of INDUSTRIAL ART OBJECTS—Glass, Pottery, Porcelain, Wood Carving, and Metal Work.

Lent by the BOARD OF EDUCATION, from the Victoria and Albert Museum, South Kensington.

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